MARCH/APRIL 1994

Sheet Music

MAGAZINE

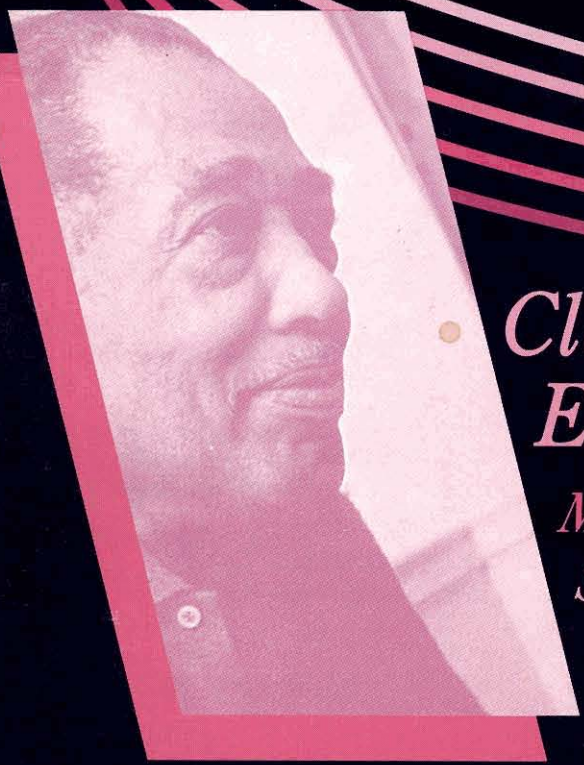
Golden Oldies

Sunny Side Up
It All Depends On You
You're The Cream In My Coffee
You're An Old Smoothie

B.G. DeSylva

Classic Evergreens

Mood Indigo
Satin Doll
Caravan



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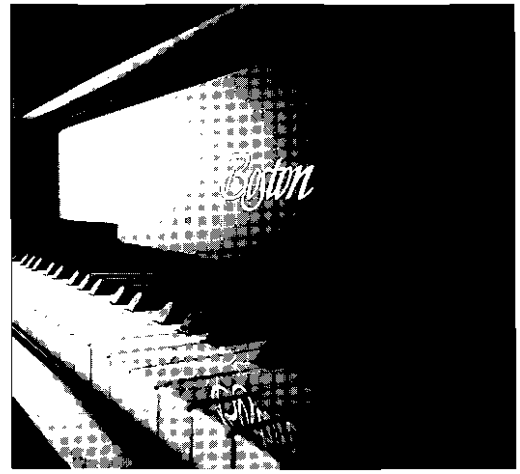

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vol. 18 no. 2

Magazine

B. G. DeSylva

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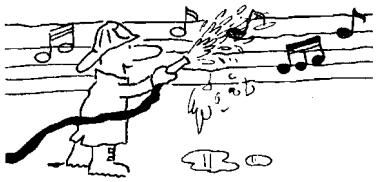

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Publisher/Editor-In-Chief
Edward J. Shanaphy

Managing Editor
Art Director
Josephine Sblendorio

Music Editor
Peter Coughlin

Circulation
Judy Hoffman
John Condon

Subscription Manager
Betsy Price

Subscriber Service
Marie Rothenberg

Contributing Editors
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Keeping your "Sunny Side Up" *...with the lyrics of* B. G. DeSylva

By Josephine Sblendorio

"Alabamy Bound," "Avalon," "The Birth Of The Blues," "California, Here I Come," "Eadie Was A Lady," "Gather Lip Rouge While You May," "I'll Build A Stairway to Paradise," "A Kiss In The Dark," "Life Is Just A Bowl Of Cherries," "Look For The Silver Lining," "Somebody Loves Me," "Varsity Drag," and "Wishing Will Make It So" are just some of the nearly 100 songs which bear the name of B. G. DeSylva.

It has been said that Buddy (George Gard) DeSylva's exposure to popular music started in the cradle because his father was a vaudeville performer. Although born in New York, his family moved to Los Angeles when he was a child, where he was educated in the public schools and at the University of Southern California. He developed the stage bug early, making appearances as a child prodigy, but his family insisted he pursue his education at U.S.C. While in college he appeared with local dance bands and performed in college shows, and it was at this time that he started to write lyrics. He was able to get Al Jolson to read his lyrics, and Jolson liked them enough to have music written for them, which he used in his shows. DeSylva's first hit, "I'll Say She Does," was introduced by Jolson in the 1918 show *Sinbad.*

By 1919 DeSylva decided to move to New York to pursue a career as a professional lyricist. He met with almost instant success while working for the publishing house of Remick, where one of his first assignments was to write lyrics for the young George Gershwin. The show was *La La Lucille* and the Gershwin/DeSylva song was "Nobody But You." In 1920 he was assigned to write with Jerome Kern; their big hit that year was "Look For the Silver Lining." In 1921, with composer Louis Silvers, DeSylva wrote "April Showers." Al Jolson's performance made it a huge success, and it is still among the all-time favorite evergreens.

The next few years brought further successes with "Stairway To Paradise," another Gershwin collaboration, with Victor Herbert on "A Kiss In The Dark," and on "California, Here I Come," with Joseph Meyer, creating another gigantic Jolson hit.

1925 saw the beginning of DeSylva's collaboration with Lew Brown and Ray Henderson. Their first project was *George White's Scandals of 1925.* Although they had no major hit from that show, George White re-hired them for his *1926 Scandals*, and among their hits that year were "Lucky Day," "Black Bottom," and "The Birth of the Blues." These successes prompted the trio to form their own publishing company, enabling them to collect and keep their royalties.

"...they functioned with a unanimity of thought, feeling and style, as if they were a single person."

The collaboration of DeSylva, Brown and Henderson is described by David Ewen in his book *Great Men of American Popular Song.* He says,"...they functioned with a unanimity of thought, feeling and style, as if they were a single person." They continued to produce such hits as "Good News," "Varsity Drag," "It All Depends On You" (in this issue), "The Best Things In Life Are Free," "You're the Cream In My Coffee" (in this issue), and "Button Up Your Overcoat." All this Broadway success served to stimulate their interest in the movie musicals of the day, and before long they were turning out hits for the silver screen. For Al Jolson's *The Singing Fool,* they produced the never-to-be-forgotten "Sonny Boy," and for the Charles Farrell/Janet Gaynor classic *Sunny Side Up* they produced not only the title song (in this issue), but also "If I Had A Talking Picture of You," and "I'm A Dreamer."

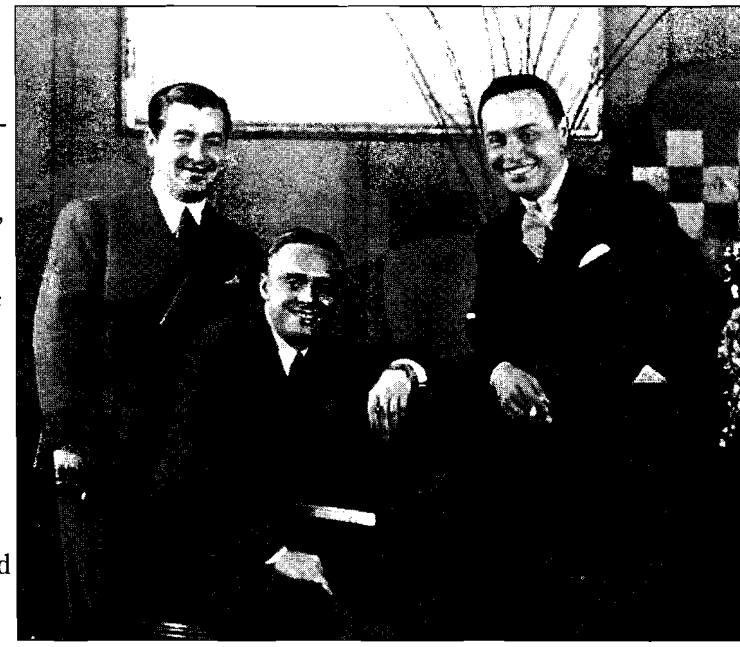
IT ALL DEPENDS ON YOU
YOU'RE THE CREAM IN MY COFFEE
HOLD EVERYTHING!
B. G. DeSylva, Lew Brown & Ray Henderson
CinemaScope
I'M A DREAMER, AREN'T WE ALL
JANET GAYNOR
SUNNY SIDE UP

In his book *Great Men of American Popular Song,* author David Ewen quotes film star Eddie Cantor as the author of an amusing story concerning "Sonny Boy." Jolson, filming in Hollywood, telephoned the songwriters one evening and demanded a song by the following morning, a song "...about a kid–a boy supposed to be my son–a ballad to make people cry." The writers sat down to write the corniest song they could dream up as a practical joke. The following morning they sang it into the telephone to Jolson. He loved it. "It'll be the biggest ballad I've ever sung," he told them. They could hardly believe it! The song sold more than a million copies of sheet music, and the 1929 Jolson recording, re-issued in 1946, sold a million records.

At the end of the 1920s the most successful three-way songwriting partnership of all time broke up. Buddy DeSylva began a distinguished second career in Hollywood as a motion picture producer. His credits include several of the classic Shirley Temple films, *Panama Hattie, DuBarry Was a Lady* and *Louisiana Purchase* for Broadway. His last big hit song, for which he wrote both the words and music, was "Wishing," immortalized by Vera Lynn in 1939. By 1941 he was the head of production at Paramount Studios, and one day he was approached by songwriter Johnny Mercer with a plan to set up a record company. "Sounds great. I'm in," DeSylva said. "How much do you need?" Mercer thought that fifteen thousand dollars would be enough, but DeSylva responded, "You better take more, you might have some problems. Here's a check for twenty-five thousand dollars..." By December of 1941, the newly formed Capitol Records was all set to go, but two separate events threatened their survival. One was an industry-wide musician's strike that was to start July 31, 1942.

Capitol scheduled as many recording sessions as possible before the strike, in order to produce enough material to outlast the work stoppage. It was November of 1943 before Capitol and Decca Records signed an agreement with the American Federation of Musicians. The second obstacle to their survival was, of course, World War II, which created shortages of material and personnel. But that didn't stop Capitol Records. With its underpinning of $25,000 from Buddy DeSylva, it went on to become an equal with the other major record companies–Decca, Columbia and Victor.

Buddy DeSylva's life was one of achievement in all his ventures, but his greatest gift to all of us is the collection of lyrics to songs that we still enjoy. ■



Lew Brown (l.) and Ray Henderson with B. G. "Buddy" DeSylva

DUKE'S MUSIC

By Mario Rapisarda

By the mid-'50s, the Duke Ellington Orchestra was at the top of its big band form. A man who remembers that period well is John Sanders, who, at the time, held down the middle chair while playing valve trombone in that section of the band. Today he is Monsignor John Sanders, an associate pastor in a church in Norwalk, Connecticut. John Sanders was also a copyist for Duke Ellington, a job that had been previously done by Juan Tizol before Sanders replaced him. As a copyist, he was responsible for copying and transposing all the music from a score onto a sheet of manuscript so that each individual band member would have a part to play. There were five saxophones in the band, therefore five individual saxophone parts would have to be copied, each different than the other.

Duke Ellington had the capacity to compose in a hotel room as well as on a bus while touring on one night stands. A piano was not required either. "Duke had this wonderful gift to do it all," recalled Sanders. "He would compose and orchestrate in one sitting. It was a simultaneous thing, whether he did one chorus or the whole thing. When he began to work on something, the arrangement and the harmony were worked out at the same time. They were not separated. The whole idea was conceived together."

"When Duke conceived a musical idea, it was always in terms of ...something for the band to play."

Just as an artist knows the colors on his pallet, selecting or blending different colors and shades that will be spread on his canvas, so Ellington knew his orchestra. "When Duke conceived a musical idea, it was always in terms of not just a new song so much, but something for the band to play. It could be for the band to play as an ensemble, or he would hear it as a solo for a particular instrument in the band, a particular musician. He wrote more for the musician in the band, not so much for an instrument. Everyone in that orchestra was a musical personality, had a unique style, and a quality of tone that was different from others.

continued on page 6

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"Perfect Pitch is like learning a foreign language. Before, things don't make sense, and then things become more and more clear as you progress. It's not just the memorization of a pitch. The pitch colors of the tones have a subtle feeling; every pitch is distinct and has its own 'personality.'"

"When I hear music now it has much more definitinn, form and substance. I don't just passively listeu to music anymore, but actively listen to detail. With Perfect Pitch I can make up my own mind about what and how I feel when I hear music, and also know why I feel that way." *M.U., bass*

"I wish I could have had this 30 years ago!" *R.B., voice*

"It feels like I'm singing and playing 'my' notes instead of 'somebody else's' notes—like music is more 'my own.' Improved delivery because of being able to make more natnral music." *L.H., voice/guitar*

"In three short weeks I've noticed a vast difference in my listening skills." *T.E., guitar*

"Someone played a D major chord and I recognized it straight away.

"I enjoy listening and playing more and I get new musical ideas as a result." *S.C., bass*

"I never before thought it was possible to obtain Perfect Pitch, but now I know it is." *T.S., piano*

"The information I received was worth more to me than most of the instruction I had received up to that point. Everyone who plays must know about this." *I.T., guitar*

"I can listen to a song and still hear it hours later in my mind." *D.O., guitar*

"I'm able to play things I hear in my head a lot faster than ever before. Before I started the course, I could barely do it." *J.W., keyboards*

"It's like hearing in a whole new dimension." *L.S., guitar*

"It's so simple it's ridiculous." *M.P., guitar*

"Wow! What an amazing thing! It really worked. I couldn't be happier. I started last Halloween and can now distinguish all the notes on my piano.

Mr. Burge, I am grateful for what you have given me—I feel like a new musician. Since I am a drummer, I am very proud that I cnuld achieve something of this caliber. I feel as if I have a leg up on those who I will be competing with in college." *J.M., percussion*

"Mr. Burge has given me the key to what I once considered a closed door." *D.H., Ph.D., voice/piano professor*

"I believe! It works just because it's so simple." *S.P., sax*

"Perfect Pitch is an invaluable asset in my musical career. I feel if every musician could hear as I do, they would realize how useful it is and how delightful." *H.M., voice*

"It brings musi rnot of their ar *R.C., piano*

"It touches the core of musical perception." *D.S., violin/viola, Los Angeles Philharmonic*

"After just a few minutes of your instructions, I could locate an F♯ by ear—even when it was hidden in a group of several tones!" *G.B., synthesizer*

"You can imagine my jny when I listened to ynur tapes for the first time, went to the piano, and made the startling discovery of Perfect Pitch! I started crying and laughing all at the same time." *J.S., educator*

"When I heard the first tape I could hear the pitch color differences Mr. Burge described. At first I thought it might be my synthesizer, so I tried other synthesizers. I could still hear the differences.

"Now I listen more carefully to the sounds of the notes and how they blend together. While working on a piece I was writing, all of a sudden I heard the pitch color of each note. I revised the piece immediately. I'm much happier with it now." *W.H.P., synthesizer*

"It's hard to describe. It's like hearing more of the piece or the different feelings evoked because of the key it's played in.

"I can listen to myself better and hear what I'm doing, allowing me to express myself better.

"It's amazing how easy and simple Perfect Pitch is. After understanding it, it was like the pitches were at the 'tip of my ear.'" *C.L., piano*

"All music listening is improved quite markedly on the level of happiness, as you pointed out on one of the tapes." *S.H., jazz guitar*

"Never again will I listen to music as before. My playing has improved and I am able to easily transcribe note-for-note many Eric Clapton songs I had wanted to for so long." *H.K. guitar*

"The life and breath of feeling part of what we play can be more fnlly experienced thrnngh this knowledge of Perfect Pitch." *D.S., piano*

"I hear a song on the radio and I know what they're doing withont my bass guitar.

"My improvisations have improved. I feel more in control of what I'm doing." *I.F.B., Costa Rica*

"It all boils down to taking the time to listen." *M.B. piano*

"This is absolutely what I have been searching for." *D.F., piano*

"It's strange how some things that seem so hard are so simple." *D.W., flute*

"I am convinced that a finely tuned ear is the greatest gift that I cnnld ever give my stndents." *J.F., music teacher*

"This course could replace, or at the very least, cut in half the time lavished on seemingly obsolete ear-training courses currently taught." *M.S., music teacher*

"I nsed to sleep in instead of practicing in the morning, but since starting your course I haven't skipped one day. My improvisations have improved." *M.S., piano/synthesizer*

"Perfect Pitch for a musician is more valnable than gold." *E.V. guitar*

"Although I was at first skeptical, I am now awed." *R.H., sax*

"I can't understand why it's remained a secret for so long." *B.T., music student*

"A few days after starting the course the music did seem more colorful and vibrant." *J.P., Australia*

"I have already acquired abilities I never dreamed of having 2 years ago, as well as an overall zest for music. You've really made a

"Last Tuesday night in rehearsal I was listening to the soloist play and I

"Mr. Burge—you have changed my life!" *T.B. student*

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Duke's Music
(continued from page 4)
He knew how to mix them, how to blend them. He knew just how he wanted this new piece of music to be played. Whether it was something for the trombones to play, something for Johnny Hodges as a solo vehicle, or something for Harry Carney on baritone sax, Duke knew exactly what he wanted to hear."

The Duke Ellington orchestra at Birdland (1951)

Ellington's capacity to compose was equalled by his enthusiasm to hear the new composition as soon as he could. The band was appearing at the Blue Note in Chicago one Christmas when Sanders received a call from the Duke in his hotel room. "He said, 'John, I've got something. Can you do something with it?' meaning 'Can you come over to the room and look at it? I'll explain it to you.' And then I'd go back to my room and begin to copy a new composition and arrangement for the orchestra. Duke was hoping that I had enough time to at least get one chorus done. He was hoping to hear it that night on the bandstand."

Of the many collaborators that Ellington had, ranging from Juan Tizol, Harry Carney and Nick and Charles Kenney who achieved fame with "Love Letters In The Sand," Billy Strayhorn was the only one that Duke worked with closely on a consistent basis. "They were two independent composers. When Billy came to the band," the Monsignor explained, "I understand he came as a songwriter who could do lyrics. Billy also had the ability to arrange for the band too. When he did "Take The A Train" (which was written for an Ellington recording session), it was an immediate success and Duke was crazy about it. Before you knew it, Billy was writing arrangements. With his ability, his knowledge of orchestration and harmony, he was able to understand what Duke was doing with the orchestra. When Billy wrote for the band, he was able to make it a voice, an Ellington voice. Billy always retained his own individuality and musicians knew that. At the same time, he could always collaborate with Duke on a long piece. He would write a section, Duke would write a section, and the whole work would emerge as Ellingtonia.

"In 1967, Duke did a recording for RCA Victor called "And His Mother Called Him Bill." Billy had passed away in the spring of '67 and as a tribute to Billy, Duke got the orchestra in New York in the RCA Victor studio and did an album of all the Billy Strayhorn compositions arranged for the Ellington band. It was magnificent." ■

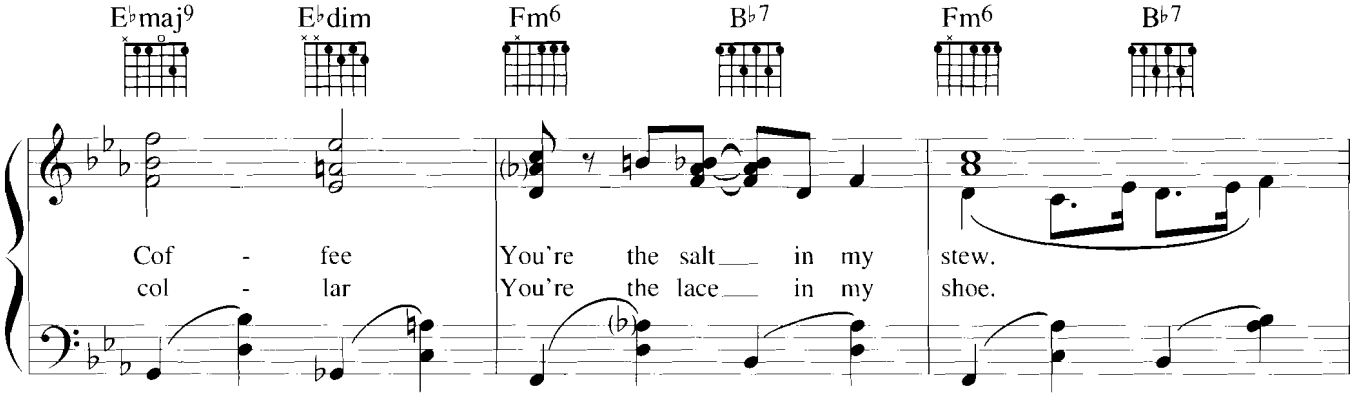
Billy Strayhorn gets a congratulatory kiss from Lena Horne upon winning the 1945 Silver Award for best arranger at the Esquire All-American Jazz Concert.

You're The Cream In My Coffee

Ruth Etting

The 1928 Broadway musical Hold Everything *introduced this tune. It also introduced comedian Bert Lahr in his first starring role as a punch-drunk fighter. Jack Whiting and Ona Munson performed this love duet in the show, and it was later recorded by Ben Selvin, Ted Weems, and Ruth Etting, as well as Jack Whiting and Ona Munson.*

Words by B. G. DeSylva,
Music by Lew Brown and Ray Henderson



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Fm6
B♭7
You will al - ways be
You will al - ways be
my ne - ces - si - ty
my ne - ces - si - ty
I'd be lost with - out
I'd be lost with - out
1.
E♭
A♭9
B♭7+5
you.
you.
2.
E♭
F♯dim
B♭7
E♭7
E♭7-9
fr5
you.
you.
(2nd time)
Most men tell
You give life
E♭9
fr5
A♭6/9
A♭7+5
A♭6
love - tales
sav - or
And each phrase
Bring out its
dove - tails
fla - vor
F13
F7♭9
F9
Fm7
F7-5
You've heard each
So this is
known way
clear, dear,
This way is
You're my Wor -

B♭7-9
B♭9sus
B♭7+5
E♭6/9
fr5
E♭
E♭maj9
E♭dim
my own way
cester - shire, dear,
You're the sail of my
love - boat
Fm6
B♭7
You're the cap - tain and
crew.
You will al - ways be
1.
2.
my ne - ces - si - ty
I'd be lost with - out
you.
you.
D7
f

It All Depends On You

Al Jolson interpolated this tune into the touring production of Big Boy, *and in 1927 recordings by Paul Whiteman and his Orchestra, and Ruth Etting, it reached the top of the charts. The following year Jolson sang the tunein the film* The Singing Fool, *and in 1956 it was sung by Gordon MacRae, Ernest Borgnine, Dan Dailey and Sheree North in* The Best Things In Life Are Free, *a film about this great songwriting team.*

Words by B. G. DeSylva,
Music by Lew Brown and Ray Henderson

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Dm7 G7 C Em Dm7 G7 G+ C6
Flow - ers de - pend on sun - shine, and the morn - ing dew.
Would - n't it make you proud, dear, if I made a name?
Dm7 G7 Am Am7 B7 Em B G7
Each thing de - pends on some - thing, and I de - pend on you.
But if I failed to win, dear, would you want all the blame?
rit.
Refrain
Cmaj7 C6 Cmaj7
I can be hap - py, I can be sad, I can be good or
mp
C6 Em7 C Cdim Badd-9 D7sus G7
I can be bad, it all de - pends on you.

Dm F+ Dm7 G7
– I can be lone - ly out in a crowd,
Dm F+ Dm7 G7 G9 G+
I can be hum - ble, I can be proud, it all de - pends on
C Cdim C G7 Dm7 G7 C Em7 C7
you. I can save mon - ey, or spend it,
mf
p
F F6 C+ Cm6 D7 D9
4fr.
go right on liv - ing, or end it, you're to blame, hon - ey,

D7
F/G
G7
Cdim/G
G7
for what I do. I know that
L.H.
Cmaj7
C6
Cmaj7
Gm6
I can be beg - gar, I can be King, I can be al - most
A7
D7
Dm7
G7
an - y old thing, it all de - pends on
mf
1.
C
Cdim
Dm6
G7
G+
2.
C
Cdim
G7
C
you.
you.
f
sf

B. G. DeSylva Hit

Janet Gaynor

Sunny Side Up

This 1929 chin-up exhortation was performed by Janet Gaynor in the title film. It was the first talkie made by the Fox film studio and the first movie with original songs by Broadway songwriters DeSylva, Brown and Henderson. That same year it was successfully recorded by Earl Burtnett and Johnny Hamp. and it was also featured in the aforementioned The Best Things In Life Are Free.

Words by B. G. DeSylva
Music by Lew Brown and Ray Henderson

Moderato

mf

C Fm6 C C6 C+ C

There's one thing to think of when you're blue,
Life can be a pleas - ure or a pain,

p

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C
Fm6
Gm6
A7
There are oth - ers much worse off than you.
Good or bad, suc - cess - ful or in vain,
Dm
Dm7
G7
G9
Aadd-9
G9
If a load of troub - le should ar - rive,
Hap - pi - ness is just a point of view,
D7
G
Dm7
Fmaj7
G7
Laugh and say: "It's great to be a - live!"
If you'd have it, here's the thing to do:

Refrain
C
Fm6
G7
C
C7+
Keep your Sun - ny Side Up Up!
p - f
F
Cdim
C
Cmaj7
C6
Cmaj7
C
Hide the side that gets blue.
G7
Gdim
G7
Cdim
C
Cmaj7
G+
Cmaj7
If you have nine sons in a row
fz
D7
C6
Bdim
D
G7
Fm6
G7
Ddim/G
G7
Base ball teams make mon - ey, you know!
f

C Fm6 G7 C C7+
Keep your fun - ny side up up!
F E7 D E7 Am A7
Let your laugh - ter come thru, do!
F6 F Fm6 E+ Fm6 C A7 F+ A7 D7 G7
Stand up - on your legs be like two fried eggs Keep your Sun -
1. 2.
F G7 C B7 G9 G7+ C F7 G7+ C
ny Side Up! Up!

B.G.DeSylva Hit

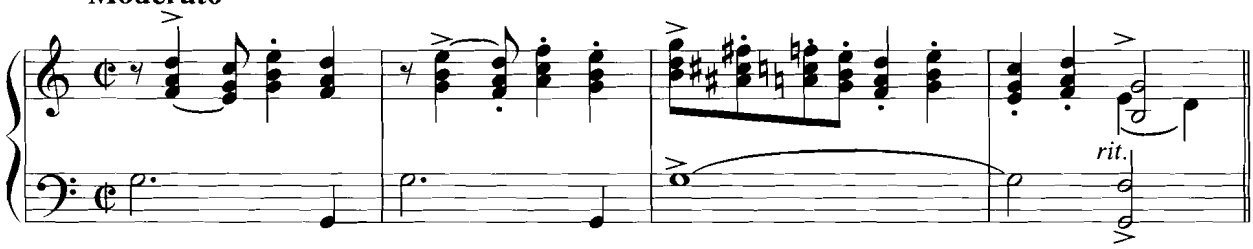
Ethel Merman

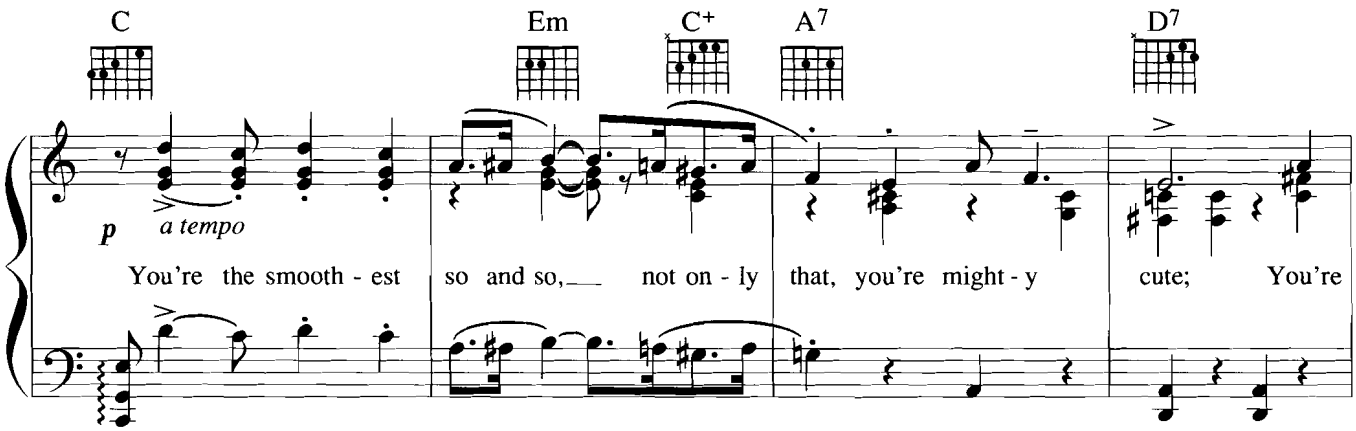
You're An Old Smoothie

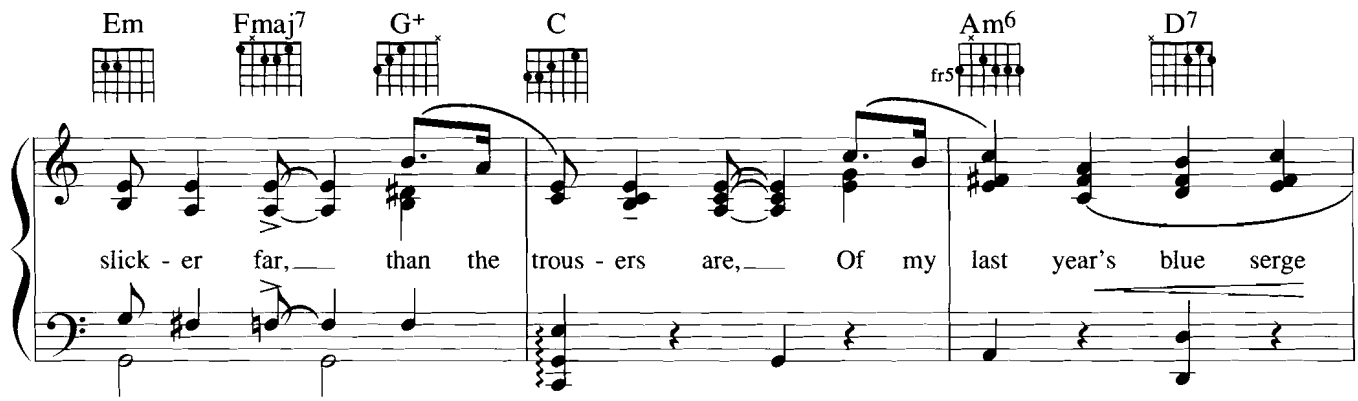
This "Fifty Year Hit Parade" favorite was first heard in the 1932 film Take A Chance, *performed by Ethel Merman and Jack Haley. The song was salvaged from an earlier, less than successful, musical* Humpty Dumpty. *It was recorded by and became the theme song for a vocal group calling themselves* The Smoothies.

Words by B. G. DeSylva
Music by Richard A. Whiting
and Nacio Herb Brown

Moderato







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G7 C Em C+ A7 D7
sf p
suit. I'm the soft - est so and so__ that an - y girl - ie ev - er knew, Oh, I
F F♯dim C Edim D G7 C C+ D+ C+
may be dumb__ as they ev - er come,__ But at least, I'm on to you!
G7 C7 F Cm6 D7 G7
Refrain
You're__ an old smooth - ie,__ I'm__ an old soft - ie;__
p – mf
F C7 F Gm7 F Dm Gm E7
I'm just like put - ty in the hands of a girl like

A7 D7 G7 C7 F Cm
you. You're an old mean - ie, I'm a big
D7 G7 F C7 F Gm7 F Dm Gm C7
boob - ie, I just go nut - ty in the hands of a girl like
F A E7
you. Poor me, you played me for a sap;
mf
A E7 C G7
Poor you, you thought you'd laid a trap! Well, dear, I think it's time you knew,

C7
C+
G7
marc.
You've done just what I want - ed you to.
Sil - ly old
C7
F
Cm
D7
G7
F
C7
F
smooth - ie,
Craft - y old
soft - ie,
I'll stick like
Gm7
F
Dm
Gm
C7
1.
F
E7
Am7
D+
2.
F
put - ty to the hand of a girl like
you.
mf
you.
sf

Jazz Harmony: *"Danny Boy"*

By Noreen Sauls

A solo piano arrangement contains many different elements that bear consideration: chord voicings, progressions, various textures, the way a melody moves, bass lines, and so on. In this article, we'll examine some of these as they occur in my arrangement of "Danny Boy," beginning on the next page. Once you have studied the devices used, and understand their functions, you will be able to apply them to other tunes.

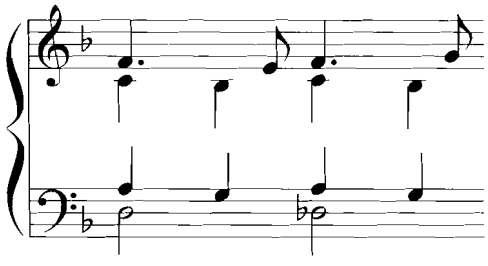
First, let's look at **chord movement**. Besides the more common ii-V (which you'll find in measures 4 and 9 of section A), there are those based on chromatic movement of the bass line (see measures 11-15 of A).

Various chord types are constructed underneath the melody. **Whole step motion** is present in the introduction and in the third and fourth measures from the end of the piece. Each chord in the sequence is a whole step lower than the previous one, so the TYPE of chord does not change.

Tritone motion (a tritone is described by the interval of an augmented fourth) occurs in measures 6 and 7 of A. Look at the bass line:

In between each tritone there is chromatic movement.

Voicings are always a "hot topic" among pianists. Who isn't always searching for new ones to add to the "repertoire"? First consider texture ... thick or thin? The answer depends on the effect you want. Chords can have just a few notes in them (as in measures 1 and 2, or 12-15 of section B)...



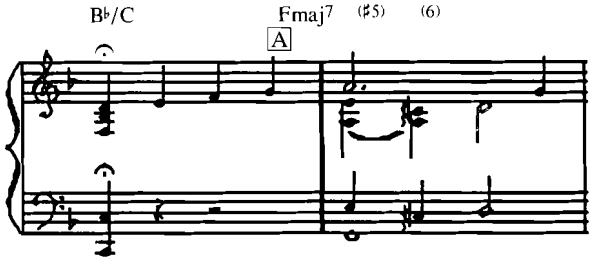
or they can have many (as in measure 4 of B, beats 2, 3 and 4).

Using both is a nice way to provide contrast. Big, wide, open harmonies sound great, but chances are, some things will not be easily reachable for smaller hands, as in the left hand part of measures 8-10 in section B. In that case, the chord must be rolled from bottom to top, catching the lowest note in the pedal and using the middle note as a midpoint of balance for your hand. Take any of the examples cited here and practice rolling up and down the keyboard. (While you're at it, give the right hand a workout too. This way, you'll be prepared for anything.)

Sometimes, a note from the left hand can be taken comfortably in the right hand (as in measure 7 of A), eliminating the need to roll, so check out that possibility as well. Whatever you decide, remember in voicing chords to leave more space in between the notes as you move into the lower register. Intervals such as fifths, sevenths, tenths and octaves can prevent muddiness in the left hand.

Voicings can be rootless, as in measure 10 of A, beats 2, 3 and 4. Or they can appear with roots firmly on the bottom, as in measure 4 of B.

Harmonic movement (the number of chords per measure) can be slow (as in measures 1 and 15 of A and measures 9 and 15 of B),



or fast (as in measures 6, 8 and 10 of A and measure 4 of B). Again, a balance is good for contrast. (Two chords per measure is about average.)

As you play the piece, you will notice that some voicings have **doubled notes**, and some do not. Why? I make the decision not based on any rules, but by sound. The doubled tones can provide strength, emphasis and enhancement, or it can overpower and create imbalance. Each situation is different. Experiment — your ears will be the best guide. In measure 1 of A, we have doubling of the inner voices. Here it provides movement as well. Sometimes I like to think of choral or instrumental groups when playing or writing. Other examples of inner voice writing may be found in measures 1, 5, 9, 11 and 12 of section B. Notice the harmonic and rhythmic interest they add.

Observe the **slash chords** used in the notation. Some are polychords (as in measure 7 of A — Am7/G7), and can be called by another name (G11 in this case). Others identify bass movement (as in measure 3 of section B on beat 4). Finally, some simply indicate an inversion of a chord (as in measure 11 of B, beat 1 and measure 13 of B, beat 1).

As you play through the arrangement, see what other elements and examples you can find, to add to your musical vocabulary. Then, try writing you own arrangement of a favorite tune! ■

Danny Boy

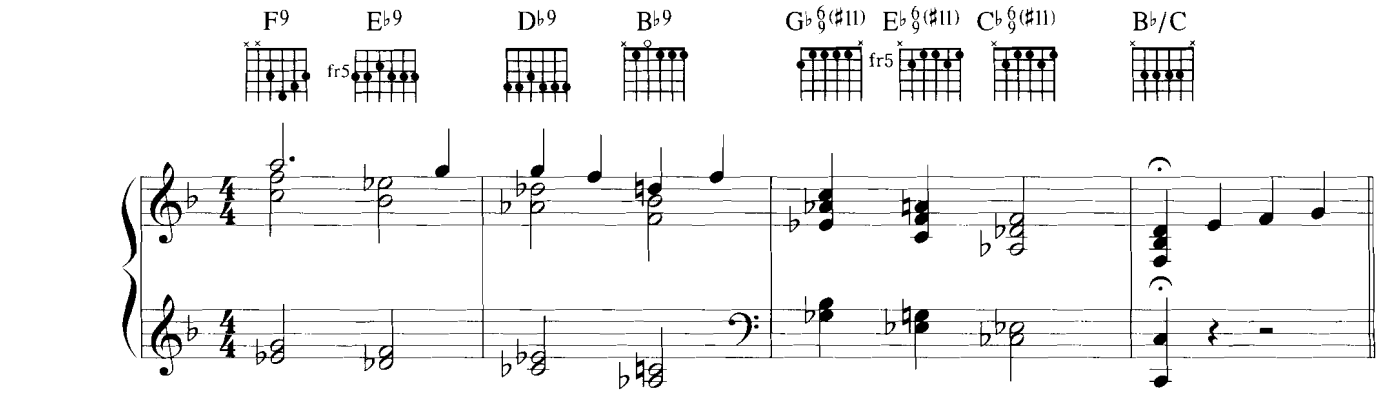
This special arrangement appeared in a recent issue of our sister publication, Keyboard Classics & Piano Stylist. *If you would like to receive more special musical material along these lines by Noreen Sauls and other wonderful arrangers, you can subscribe to* Keyboard Classics & Piano Stylist *by sending $16.97 to PO Box 58838, Boulder, CO 80321-8838.*

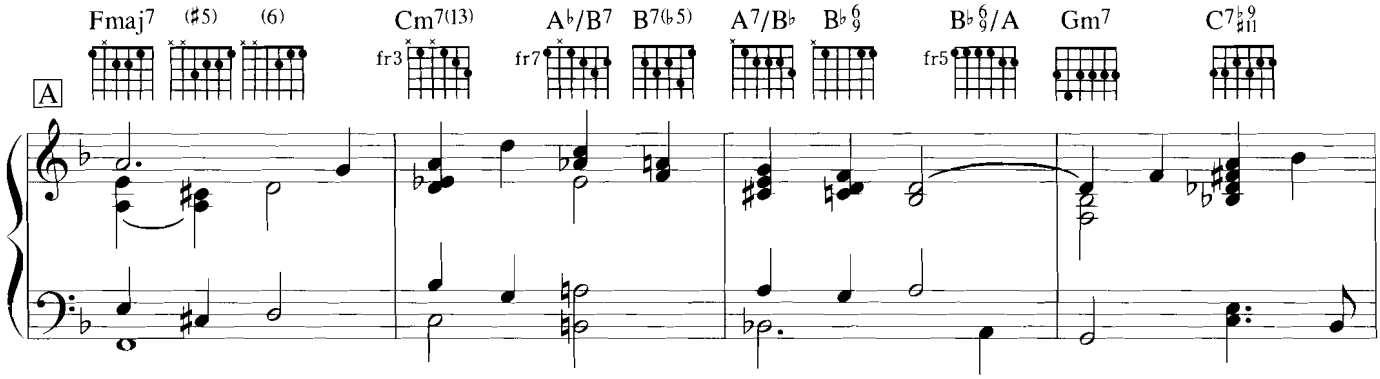
Noreen Sauls

Arranged by Noreen Sauls

Words by FRED WEATHERLY
Music From An Old Irish Air

Rubato





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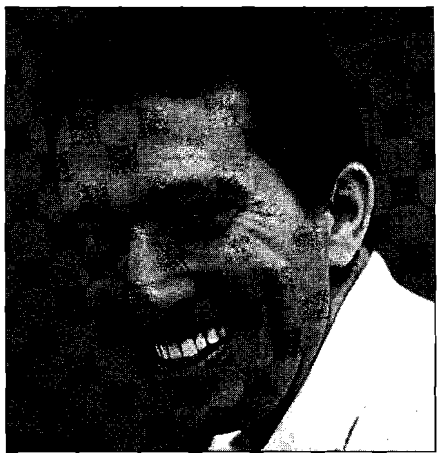
Am7
(6)
B♭7 9 13 (♭5)
A7 ♯9 13
E♭9
D7(♯9)
F/A♭7
Am7/G7
D♭9♯11
C9sus4
C/D♭
D♭/E♭
E♭/F
Em9(11)
A7 ♭5 ♭9
D7(♯9)
A♭9♯11 13
C7 ♭13 ♯9
E♭9♯11 13
Cm7sus4
B7(♯9)
B♭maj7 9 13
B♭m(♯7)
(6)
Am7 9 11
A♭7
F/G
G7(13)
G♭maj7(♭5)
G♭7(♭5)
F6/9
Fm7sus4
Gm7sus4
Am7(11)
B♭maj7/D
F/C
C7(13)
(♭13 9)
F6/9
E♭maj13
Dm
Dm9/C
Bm7(♭5)
B♭7 9 13
G/A7
A7 ♯9 ♭9
B

Dm9
Am/C
B♭maj7(♭5)
Am7
D7♯9♭9
fr9
Am7/G7
fr3
G7♭9♭5
fr3
B♭/C
G♭9♯11 13
F9(13)
(♭5)
(5)
(♭13)
B♭maj7(13)
B°7
Fmaj7/C
3
F7
(13)
(9)
Dm7
fr3
B♭6/D
F/D♭
B♭6/D♭
F/C
C9(13)
fr7
Dm11
F9(13)
C9sus4
B♭/C
C7♭9♯11
D♭6/9
D♭9
B9
A9
G7
D♭6/9
gradual rit. to the end.



Andy Williams

Danny Boy

This perennial favorite comes to life every year around St. Patrick's Day. Adapted from the traditional "Londonderry Air," it ranks way up there in diversity of performances, ranging from operatic contralto Ernestine Schumann-Heink, to an instrumental by Glenn Miller and his Orchestra, and vocal renditions by Conway Twitty, Andy Williams, Patti LaBelle and The Blue Belles, Paul Robeson and Ray Price, to name a few.

Words by FRED WEATHERLY
Music From An Old Irish Air

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C C7 F C G7 C
gone, and all the ro - ses fall - ing, It's you it's you must go and I must bide, But come ye
Am F G7 C Am F C Gsus G7
back when sum - mer's in the mea - dow, Or when the val - ley's hush'd and white with snow, It's I'll be
C F C F Am6 C F G7 C
fr5
there in sun - shine or in sha - dow, Oh, Dan - ny Boy, oh, Dan - ny Boy, I love you so!
G7 C C7 F
But when ye come, and all the flowr's are dy - ing, If I am
cresc.
dolce.
sempre legato

C G G7 C C7
dead, as dead I well may be, Ye'll come and find the place where I am
espress.
Am D Fm C Dm G7 C Am F G7
ly - ing, and kneel and say an A - ve there for me; And I shall hear, though soft you tread a -
pp
C Am G7 C G7 C F
bove me, And all my grave will warm - er, sweet - er be, For you will bend and tell me that you
sempre pp
G6 Am F C F G7 C
love me, And I shall sleep in peace un - til you come to me!
poco cresc. e ritard.
piu lento
rall.
ppp

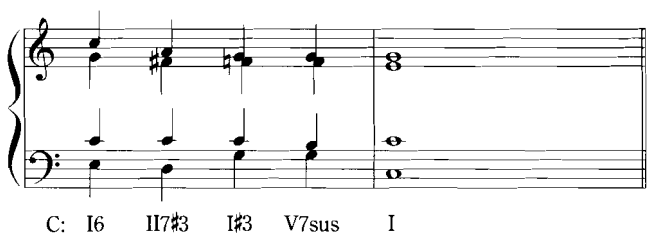
THE Music WORKSHOP

MUSICAL EXPRESSION

"Hotlines in the Harmony"

By Robert Dumm

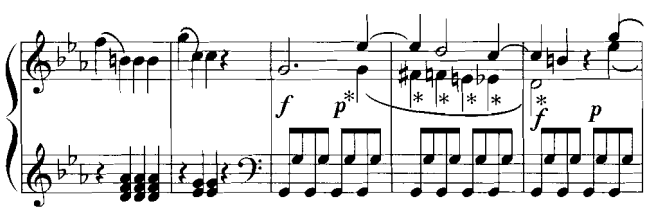
It is not the mere succession of harmonies in music, or even a convincing progression from one chord to the next, but thefine-nerved lines inside that connect them and signal their pull towards cadence. Take this simple cadence progression:

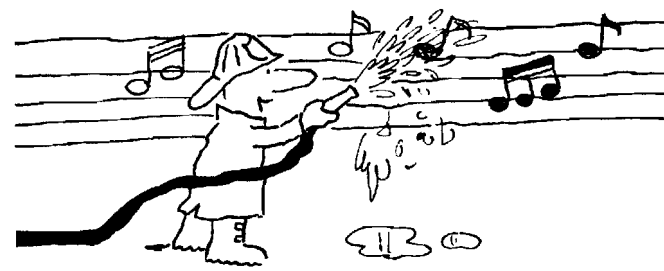


That sequence will take you to C Major tonic. But to keep the sounds transparent and their draw perfectly clear, you'd do well to favor either the alto line:

OR the tenor:

Try both, but choose only one possibility: that's the way to catch and keep the listener's ear.
Sometimes the composer makes his 'hotline' as clear as the tail light of a plane flying across the Milky Way:
Mozart: *Sonata,* C Minor, K457, *molto allegro:*





And here, where Ravel's double stems imply that you play the held notes not only longer, but stronger:

Ravel: *Sonatine,* third movement, *Animé*

It's when the harmonic hotline is hidden, stretched out, or as here, intermittent (*), that you must spot it and mark it extra clear:

continued on page MW/2

JAZZ IMPROVISATION

More Modes

By Stuart Isacoff

Last time we looked at certain unusual modes, or scales, that are often used by contemporary jazz musicians to give their melodic lines a bit of an exotic flavor. Two of the best known, you will recall, are the whole-tone scale, and the so-called diminished scale (which follows the pattern: half-step, whole step, half-step, whole step, etc. It's called a diminished scale because if you play every other note you will end up with a diminished seventh chord).

There are many other scales or modes distinguished by the particular colors they impart, and they are all standard elements of a professional improvisor's musical palette. Take the Blues scale (Please!).

continued on page MW4

Musical Expression
continued from page MW/1

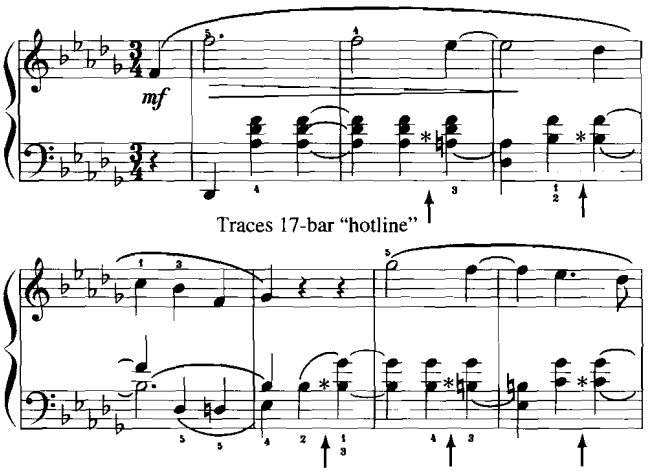
"While Strolling Through The Park," words and music by Ed Haley:

While stroll - ing in the park one day All in the mer - ry month of
We lin - ger'd there be - neath the trees Her voice was like the fra - grant
Bar
May A ro - guish pair of eyes they took me by sur - prise In a
breeze We talked of hap - py love un - til the stars a - bove When her

Compacted together, those "hotline" tones hint a four-bar anxious "question," followed by a four-bar good news "answer":

In the middle section of his famous Valse, Chopin counters the soaring scale steps of his high soprano, with a cello-like inner line, which slowly builds by half steps stressed as tied notes. (*) The amazing 17-bar length of this line indicates its amazing emotional power:

Chopin: *Valse*, C# Minor, Op. 64, no. 2, Middle section, *più lento*:



ORGAN WORKSHOP

By Gail Masinda Hunt

Dear Gail,

I have been enjoying your articles on registration in the "Organ Workshop" column. ...I play for a local church on a Wurlitzer 4500 series organ. At home, I have a Yamaha 415. I am sure that there are many readers, like myself, who would like to see a column on registrations for church music for electronic organs...I have read books on this subject but these seem to be for large pipe organs or at least electronics specifically designed for church use...

Thanks. Keep up the good work

Allen G. Fuller
Covington, Georgia

Hi, Allen!

Thanks for your kind words and loyalty to "Organ Workshop." You bring up a great topic which gives me the opportunity, once again, to say it is VERY important to realize that suggested registrations are only suggestions. You have to try them out on your instrument to see if they work for you on the song you are preparing. Also, thanks for enclosing the stop list. I wish I could say I knew every voice on every organ, but I don't, so your thoughtfulness is a big help. I am quite sure that some of

continued on page MW/5

MIDI WORKSHOP

Shopping For A Hardware Sequencer *Part I*

by George F. Litterst

A sequencer is a device that you can use to record your MIDI performances. Unlike a tape recorder, a sequencer does not record the sounds of your playing but your *actions* during your performance. In that sense, a sequencer is more akin to a player piano roll than to a tape recorder.

If you have been working with a MIDI keyboard, you may have thought about adding a sequencer to your setup or replacing the sequencer that you have. A sequencer enables you to listen to your own performances, do multi-timbral/multi-track recording, change the tempo of your performance on playback, transpose on playback, *et cetera.*

The reasons that you might want to do these things can vary from wanting to evaluate your own playing to creating accompaniments that you would like to play along with. As you may know, many music publishers are now offering songbooks with MIDI disks inside. With the appropriate sequencer, you can play back the songs on these disks and even cancel the solo part so that you can play along too!

When shopping for a sequencer, you need to first make a choice between shopping for a hardware sequencer or shopping for a software sequencer. A hardware sequencer is a small box which sits on or near your keyboard and is connected by MIDI cables. Compared to a software sequencer, it has limited features, limited memory, limited data display, and limited editing capabilities. It may, though, have everything that you need.

A software sequencer is a program that runs on your computer. To use one, you have to have your computer in close proximity to your keyboard and you need a MIDI interface (a small piece of hardware) to enable the MIDI connections between your keyboard and your computer. In general, even the lowest-end software sequencer has more features to offer than a hardware sequencer. However, a software sequencer does involve the use of your computer and is more cumbersome to bring to your Saturday night gig.

Hardware sequencers come in two basic varieties: diskless and disk-based. A diskless sequencer records your performances into its own internal memory. Once you have exhausted its internal memory, you cannot record any more songs until you erase a previous recording. Diskless sequencers are obviously rather limited in this regard.

A floppy disk-based sequencer will let you store your MIDI recordings onto a standard 3 1/2 inch computer disk. With such a sequencer, you have the ability to record any number of songs. Once you have filled the disk, you simply eject it and insert another.

The next issue that you must confront with a hardware sequencer is how many notes you can record in any single song. A given sequencer may be significantly limited in this regard. This is true even with some floppy disk-based sequencers.

SOUNDS OF SCIENCE

Consonance and Dissonance *Part III*

By Dan Fox

In earlier articles we discussed the fact that every fundamental tone gives rise to overtones also called harmonics. These are a series of tones that exist above the fundamental and blend with it, giving the total effect of one (more or less rich sounding) tone. If we start with the fundamental tone of C, the harmonic series it gives rise to is C G C E G Bb* C D E F# G and so on, theoretically to infinity.

You should remember three things about the overtone series:

1) Each tone is higher than the one before it.
2) Each tone is weaker than the one before it.
3) The tones get closer together as they get higher. (C-G= 5th; G-C=4th; C-E=major 3rd; E-G=minor 3rd and so on).

From the first four harmonics above C, you can see why the the major triad is the most consonant chord. **Each note in the C major triad (C E G) already exists in the first four overtones of its harmonic series.** Thus, by adding the notes E and G to the fundamental C, all you're doing is reinforcing the natural overtones that are already sounding.

Just to make the situation a little more complex, we must remember that both the E and the G also give rise to their own series of overtones. Let's compare them: (For the sake of simplicity we'll limit the discussion to the strongest ones, the first four overtones.)

Overtones of the root C= C G C E
Overtones of the 3rd, E= E B E G#
Overtones of the 5th, G= G D G B

Although there are a few dissonances (between C and B, and G and G#) all the fundamental tones and overtones blend together fairly smoothly.

* The Bb that occurs in the C overtone series is unpleasantly out of tune with the tempered Bb in use at the present time.

HELP!

Questions From Our Readers...

by Bergerac

Haydn in New Jersey? K?? L???

Our immediate apologies to the three dedicated readers who have had to wait a bit to see their letters in print. Because their subjects were closely related, we at Sheet Music Magazine decided to wait until we could devote a complete column to these connected items. Here are all three letters...and one answer.

Q. I have a pretty decent knowledge of music, but I have to admit that I'm totally stymied (and amused!) by the references I've seen to "Hoboken" in some of my Haydn pieces. What in the world has my home town got to do with the famous "Papa" Haydn? Did he ever live here? Have a pen pal in Jersey??? Help!!!

Mrs. J.B., Jr.
Hoboken, NJ

Q. I feel like I am the only "kid on the block" who doesn't know what the "K" stands for in such references as Mozart's Concerto No.20, "K, 466." Is this a German abbreviation for "Katalog" number – or some such thing? Would appreciate a solution to the mystery. (P.S. Even watching the movie "Amadeus" didn't solve a thing!)

Mr. R. McD.
Dayton, O

Q. My score of a very lovely Scarlatti sonata carries the initial "L" (with a number) right alongside the title. What in the world –or who– is "L"?

Ms. A.A.Y.
Denver, CO

A One consequence of being famous is that sooner or later someone will come along to catalogue your work, especially if you've created a very large body of material. Among composers with many compositions to their credit, Haydn, Mozart, and Domenico Scarlatti have been so honored, and systematically organized, in this way.

To take our readers' letters in order: The name Hoboken refers to Anthony van Hoboken, a Dutch music bibliographer who did his important work during the first half of our century. After founding an archive of music manuscripts in Vienna, he went on to collect early editions of classical works. His collection of music by Joseph Haydn was especially complete, leading to the publication of a comprehensive thematic catalog of Haydn's work. Publishers who refer to his numbering system add the name "Hoboken" (or "Hob" or just "H") plus a catalog number after the title of a piece: such as "Sonata in C—Hob.XVI/21.

The most famous "K" in the music world belongs to Ludwig von Koechel (pronounced KER-shul), the celebrated 19th century cataloguer of Mozart's music. Koechel's story in *Baker's Biographical Dictionary* is charming: "He studied natural sciences, and attained distinction in botany and mineralogy... his love for Mozart's art moved him to compile a Mozart catalogue as methodically as he would a descriptive index of minerals:..."

The result was the great *Chronological-Thematic Index...of Mozart's Work.* This is the source of a designation such as "Concerto No. 20, K. 466"–meaning "Mozart Composition Number 466 according to Mr. Koechel."

The last of our trio of cataloguers is Alessandro Longo, the owner of the "L" designation in Scarlatti's music. In 1892 he founded the "Scarlatti Circle," and later completed a 10-volume complete edition of Scarlatti's keyboard pieces.

An interesting "closer" to the story of cataloguers is the arrival on the scene, in the 1950s, of the great harpsichordist and scholar Ralph Kirkpatrick who, like Longo, took a special interest in Scarlatti: published a book on the composer...and, yes, re-catalogued Scarlatti's music!

Guess which letter Mr. Kirkpatrick used to re-number the sonatas? Now, that's *real* confusion!

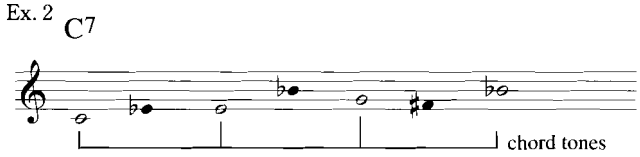
Jazz Improvisations
continued from page MW1

This mode was constructed to contain certain "color" tones — both the major and minor third and the augmented fourth — which give a "bluesy" flavor to a melodic line:

Ex. 1

If we use the procedure outlined at the beginning of this series — inserting ornamental tones between the tones of the chords being improvised on — and choose our ornamental notes from the Blues scale, the colors can come through very vividly.

Ex. 2



Creating patterns using this mode can be fun. It's downright difficult to sound "inauthentic."

Ex. 3

Next time: sequences and far-out patterns.

TRICKS OF THE TRADE

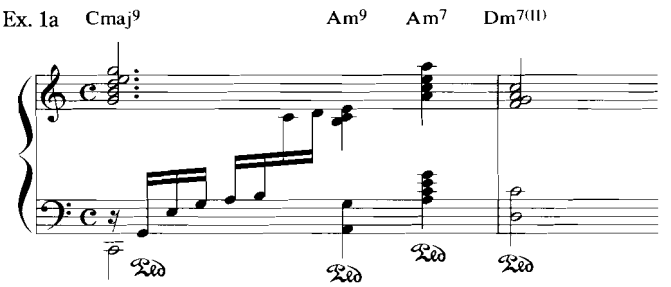
Building Fills *Part II*

By Preston Keys

The following examples will first illustrate melodies as they might be found in a fake book, followed by piano arrangements of the melodies.

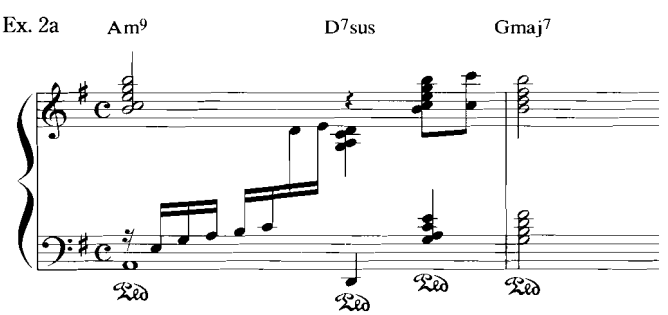
Ex. 1

Ex. 1a



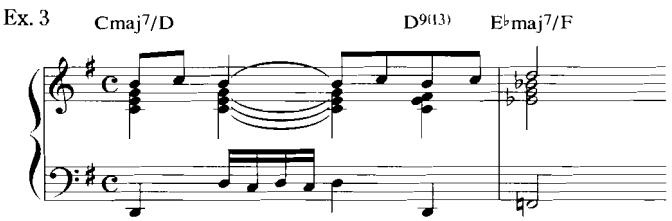
Ex. 2

Ex. 2a



Trills can effectively be used when filling melodic spaces. The trill in the following piano arrangement fills in the second beat of the first measure.

Ex. 3



A fill can reinforce the melody note it embellishes by ending on that same note. In the example that follows, the embellishing fill reinforces the "D".

Ex. 4

Organ Workshop
continued from page M/W 2

the books that you have been studying on registration for church music are, indeed, for the huge pipe organs, but I would bet that most church organists play on small(er) pipe organs, or small electronic liturgical instruments, or very old model organs, or home organs that have been donated to the church!

One of the most confusing aspects of playing different organs is understanding that the traditional liturgical organ has two manuals with the great, the lower, louder and stronger than the swell, or upper. And yes, that is exactly backwards from "home" organs which have the most dynamic sounds on the upper, with the accompaniment voices on the lower. Now before my mailbox gets filled with those of you who know of exceptions, please know I already am aware of that. These are just general guidelines.

Allen, the organ that you are using at church is a bit of a hybrid: it has the voices organized like a home organ (big sounds on the swell), but has the cabinet, some special voices, and other features of an organ designed for church use. It is important to play the music where it sounds best. If a song has a suggested registration of Flutes 8', 4', 2' and 1', on the great, and you have those voices only on the upper manual, then by all means, play that passage on the upper manual. If the right hand has to play on the lower with the left on the upper, or both hands up, or both hands down, then do whatever it takes. To get a big sound, like what is needed for congregational singing, we traditionally use the diapason voice, but this organ only has one on each manual. I would use the one of the Upper manual, along with the Upper to Upper 4' coupler, as you mentioned in your letter. Since this isn't enough volume, try adding the Upper to Upper 2' also. This may work, but I honestly doubt it. Try combining the diapasons with flutes. On this organ, play your hymns with both hands on the upper manual.

To "make do," freely substitute flutes for diapasons, and vice versa, and carefully substitute one reed voice for another of the same pitch level. I would recommend that for a more "formal" sound, you use the Spectra-Tone (Leslie) on Cathedral, or slow. It really depends on the congregation, but I would typically use Cathedral for a hymn such as "Holy, Holy, Holy", and use Normal, fast, for a Gospel song like "When The Roll Is Called Up Yonder".

I can see why you like the sound of the Yamaha you have at home, with its wide range of flute voices, for a "church" sound. It is the variety of footages that gives the fullness needed, and although it doesn't have the diapasons needed for a traditional pipe organ effect, a lot of footages of flutes very often sounds better than one or two diapasons. You are on the right track!

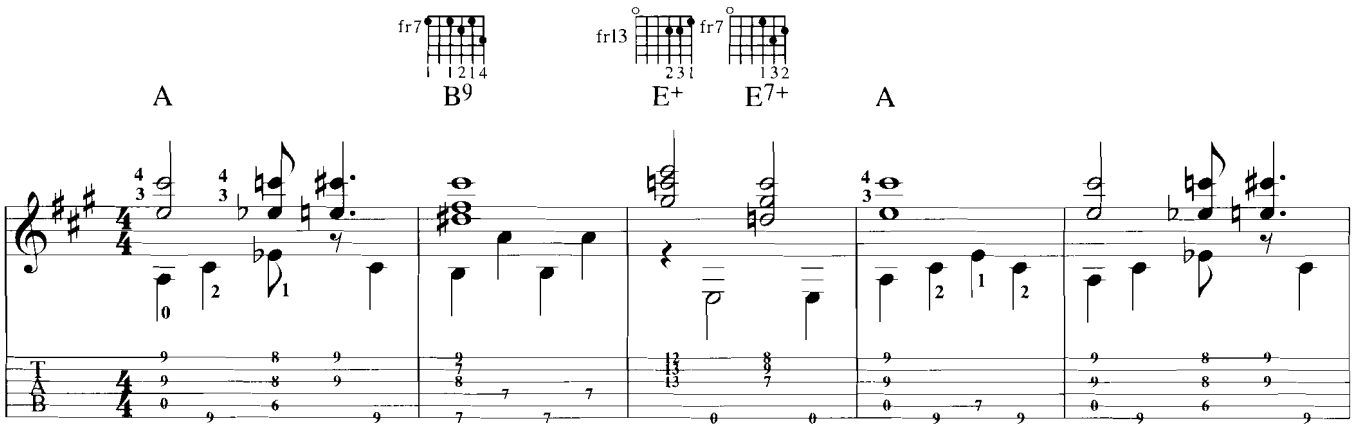
And finally, have you discovered the fun little bells that can be made by using a flute with NO vibrato or tremolo, but with long sustain? It can be delightful if used sparingly. For a higher pitched (smaller) bell, add the couplers Upper 8' off, and Upper to Upper 4'. Play in a very detached style, both hands on the upper. This can be a great sound for music preceding a children's sermon, or for Christmas songs, and I've even used it during a candlelighting at a wedding. Very effective! See what else you can come up with.

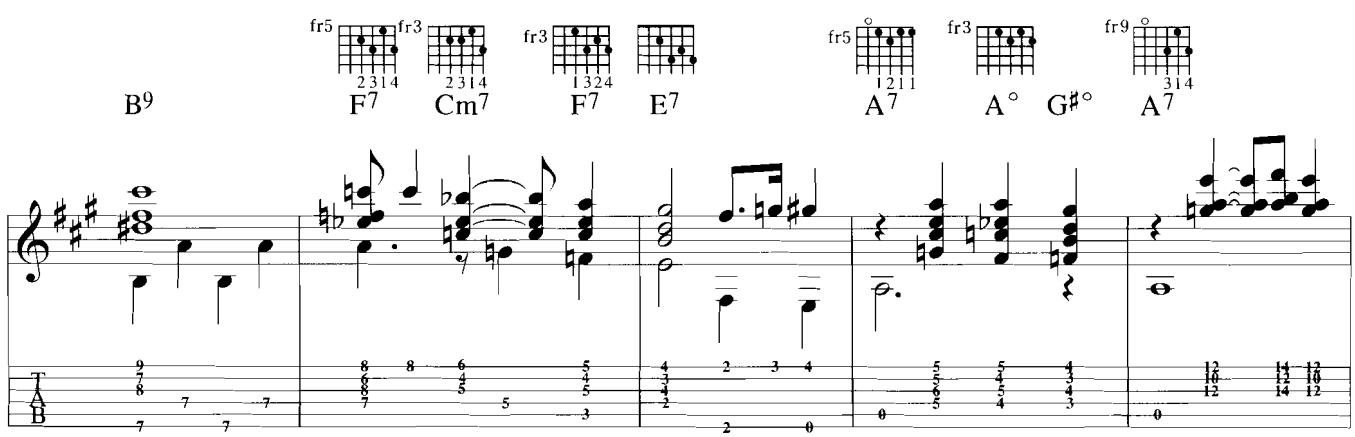
"Mood Indigo"

Duke Ellington's great "Mood Indigo" never struck me as a guitar piece; it is, of course, usually heard as a slow, languorous orchestral arrangement. On playing this recently, the thought struck me that, with some adjustments, it might indeed be grist for the guitarist's mill. The first change is in the key, from the original Ab to the guitar-friendly key of A. The other change is a conceptual one. I've tried to arrange the tune in a simplified stride-piano style on the guitar; at a slow enough tempo, I think the arrangement works.

There are lots of familiar chords here; a couple of the turnarounds use three string chords (7th's + m7's) that are easily movable and quite useful to learn. In the second section, the Merle Travis style may be more in evidence than in section one.

Until next time, I hope you stay in the mood.





fr9
fr5
1324
D6
G7
E7+
A
B9
E+
E7+
A
fr7
132
fr7
1 1211
fr7
3 24
fr7
3 24
fr5
3 24
A°
B7
E
D
E
A
A°
Bm7
E7
A
A°
fr7
1 12 4
B7
E7
fr5
1211
A7
fr5
111
D7
fr5
fr5
F7
E7
A
A°
B7
E7
D
E
A
A°
Bm7
E7

"It All Depends On You"

This fine standard is an all-time favorite with pianists, singers and jazz musicians, and rolls along nicely, with a good beat and the right chords. We start the Special Repeat 2nd Chorus with the original chord then make the half-measure chord change to the A7-9, starting a cycle through the 2nd measure with the Dm9 and C9 add 13.

In the second 4 bars, we use the original Em7, to C6/E, EbDim. Note how the bass line leads to the resolving Dm7add 11 and the G7 of the 7th and 8th bars.

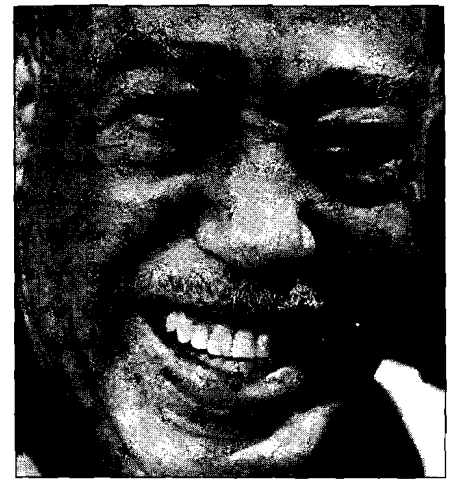
In the second 8 bars, substitution chords are added to make a full harmonic sound and suggest an interesting bass line as you voice the chords. The rhythm accents shown are to give an opportunity for a strong chord "fill" (12th bar). The use of the A7-95 chord gives a sharp, close harmonization, leading to the Dm11 and G7 of the 16th bar.

The "bridge" or "release" at the 17th bar has a series of nice chords, resolving to the rhythm accent of the Dm7 "after-beat" in the 23rd bar. The strong "pickup" changes in the 24th bar leads effectively to the last 8 bars of the song.

Playing at a relaxed, easy tempo you can voice the chords nicely under the melody, and the resulting harmonic, rhythmic sounds should be most pleasing to hear, and play. Enjoy!

Easy tempo
A7-9 Cm9 G9add13 Cmaj9 A7-9/5 Dm9 G7+5
Cmaj7 C6 Cmaj7 C6
C6/E Eb dim (Eb dim) Dm7add11 (Dm7add11) G7 Dm7 A7-5 Em7 Eb m7
Em7 C6 Cdim Badd-9 D7sus G7 Dm F+ Dm7 G7
Dm7 A7-5 G7add6 N.C. Dm9 Em7 Fmaj7 N.C. D9/F♯ noD G7+5/F♮ Em7 A7-9/5 (A7-9/5) Dm11 G7
Dm F+ Dm7 G7 G9 G+ C Cdim C G7 Dm7 G7
C9sus Cdim C7+5/E noC Fmaj9 Gm9 G♯dim (Ab dim) Am7 Cm/G D9/F♯ Ddim/F♮ D9/F♯ N.C.
C Em7 C7 F F6 C+ Cm6 D7 D9 D7
Dm7 (Dm7) G7 N.C. Adim Bdim Gbass C9sus Fmaj7 Em7add11 Fmaj7 Gm6/E Bb7add11 A9
F/G G7 Cdim/G G7 Cmaj7 C6 Cmaj7 Gm6 A7
N.C. D9add6 D9+5 G7-9 1. 2. C6 Dm7 Db m7 Em7 Cbass
D7 Dm7 G7 C Cdim Dm6 G7 G+ C

Satin Doll



Duke Ellington

As were so many of Ellington's compositions, this was written originally as an instrumental for his band and first recorded as such in 1953, with a terrific piano solo by Ellington himself. The addition of lyrics by Johnny Mercer in 1958, transformed "Satin Doll" into a standard with too many recordings to recount.

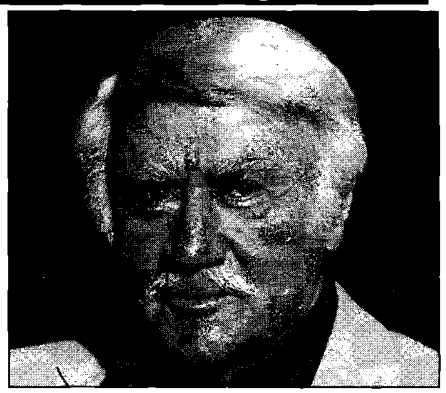
By DUKE ELLINGTON,
BILLY STRAYHORN and JOHNNY MERCER

Moderately, with a beat

mf
Dm7 G7 Dm7 G7 Em7 A7 Em7 A7
mf
Cig - a - rette hold - er which wigs me o - ver her should - er, she digs me
3
Cm D7 A♭m7 D♭7-9 C6 C♯dim
Out cat - tin' that Sat - in Doll.

Dm7 G7 Dm7 G7 Em7 A7
Ba - by shall we go out skip - pin' care - ful a - mi - go,
3
Em7 A7 Cm D7 A♭m7 D♭7-9 C6
you're flip - pin' Speaks Lat - in that Sat - in Doll.
D9 G7-9 C6 Gm7 C7 Gm7 C7
fr5
She's no - bod - y's fool, so I'm play - ing it cool as can be,
F Am7 D7
I'll give it a whirl, but I

Am7 D7 G7 Dm7 G7
(Spoken)
ain't for no girl catch - ing me. Swich - E - Roo - ney
Dm7 G7 Dm7 G7 Em7 A7
Tel - e - phone num - bers well you know, do - ing my rhum - bas
3
Em7 A7 Cm D7 A♭m7 D♭7-9
with u - no, And that 'n' my Sat - in Doll.
1.
C6 C♯dim
2.
C6 D9 G7-9 C6
fr5



Mitchell Parish

Mood Indigo

Ellington originally conceived of this piece as an instrumental, which he titled "Dreamy Blues" in 1930. A year later, Mitchell Parish gave the tune a new title and lyrics that helped make the song a tremendous hit. Unfortunately for Parish, he was under a flat fee contract that gave him neither a line of credit nor a penny in royalties for this all-time standard.

By DUKE ELLINGTON,
IRVING MILLS and ALBANY BIGARD

Slowly

mf

A♭ B♭9 E♭m E♭7+ A♭

𝄋 You ain't been blue, No, No, No,

𝄋 *mp*

B♭9 E7 Bm7 E7 E♭7 B♭m E♭7

You ain't been blue, Till you've had that mood in - di - go,

3

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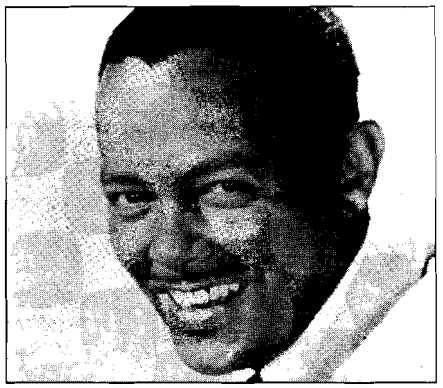
A♭7
A♭dim
Gdim
A♭7
B7
A♭7
D♭6
That feel - in' goes steal - in' down to my
G♭7
E♭7+
A♭
B♭9
shoes, While I sit and sigh:
E♭m
E♭7+
1. To next strain
A♭maj7
A♭6
A♭+
A♭
2. Last time
A♭6
A♭+
A♭
Fine
"Go 'long, blues."
blues."
Fine
rit.

A♭
A♭dim
A♭
B♭7
Al - ways get that mood in - di - go,
mp – mf
E♭7
D♭
E♭7
A♭
A♭dim
B♭m7
E♭7
A♭
A♭dim
A♭
Since my ba - by said good - bye, in the eve - nin'
B♭7
Fm6
E7
E♭7
D♭6
D♭m6
E♭7
3
when lights are low, I'm so lone - some I could cry,

A♭7
D♭
D♭7
'Cause there's no - bod - y who cares a - bout me,
I'm just a soul who's
E7
E♭7
A♭
A♭dim
A♭
B♭7
blu - er than blue can be,
When I get that mood in - di - go,
E♭7
D♭
E♭7
1.
A♭
A♭dim
B♭m7
E♭7
2.
D.S. al Fine
A♭
A♭dim
B♭m7
E♭7
I could lay me down and die.
die.
D.S. al Fine



Billy Eckstine

Caravan

This song conjures up images of Rudolf Valentino riding through some dusty black and white desert. Yes, it was a Duke hit, but the tune achieved even greater success in versions by Billy Eckstine, and Ralph Marterie and his Orchestra. For an off-beat performance, give a listen to guitar duo Santo and Johnny's 1960 recording.

By DUKE ELLINGTON,
IRVING MILLS and JUAN TIZOL

Moderato quasi misterioso

mp *mf*

E(♮)dim C7 Edim C7 Edim C7 Edim C7

Night and stars a - bove that shine so

p - *f*

Edim C7 Edim C7 Edim C7 Edim C7

bright The mys - t'ry of their fad - ing

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Edim C7 Edim C7 Edim C7 Edim C7 Fm6
light that shines up - on our car - a - van;
Edim C7 Edim C7
Sleep
Edim C7 Edim C7 Edim C7 Edim C7 Edim C7
up - on my shoul - der as we creep A - cross the
Edim C7 Edim C7 Edim C7 Edim C7 Edim C7
sands so I may keep This mem - 'ry of our car - a -

Fm6
van.
F7
F7♭9
F+
This is so ex - cit - ing
B♭7
Fm7
B♭7
E♭7
You are so in - vit - ing Rest -
B♭m7
E♭6
E♭7
Gm7♭5
Gdim7
A♭
- ing in my arms As I thrill to the mag - ic
f

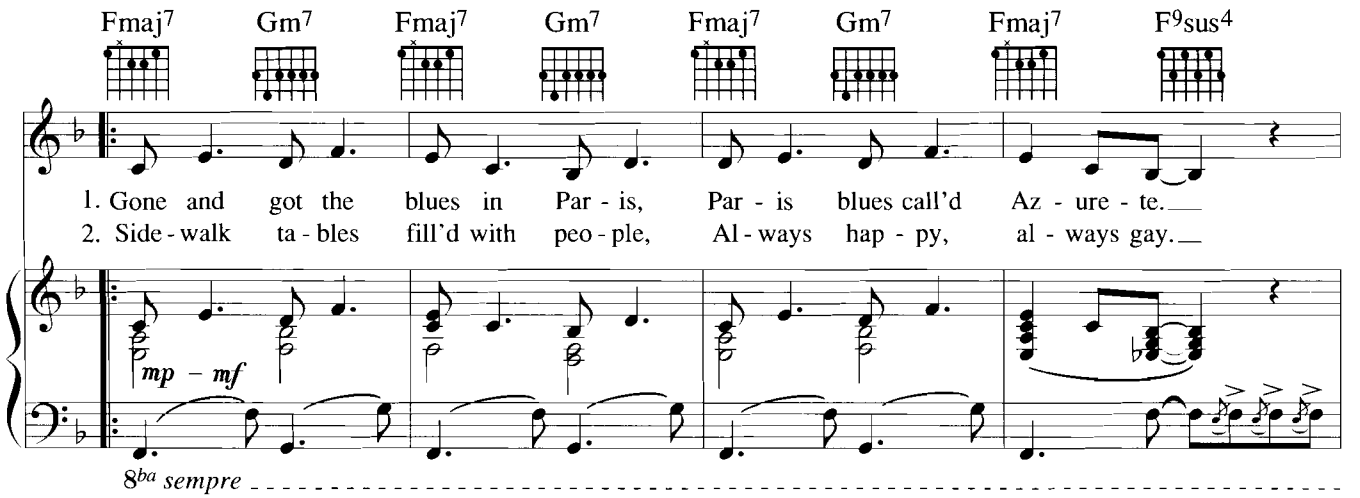
C7 Fm6 E♭dim C7 Edim C7 Edim C7 Edim C7
Misterioso
charms of you Be - side me
Edim C7 Edim C7 Edim C7 Edim C7 Edim C7
here be - neath the blue My dream of love is com - ing
Edim C7 Edim C7 Edim C7 Edim C7 Fm6
true With - in our des - ert car - a - van.
f
1.
2.

Frank Sinatra

Azure-Te

Yes, we are saluting the incomparable music of Duke Ellington in this issue. But, no, this is not Duke's "Azure." If there had been any confusion, we are happy to have cleared it up. This is a wonderful tune that was a hit for "Old Blue Eyes" back in '52, and we're terribly pleased to bring you this song with an entirely new bridge we're sure you'll enjoy.

Lyric by DON WOLF
Music by BILL DAVIS


Fmaj7 Gm7 Fmaj7 Gm7 Fmaj7 Gm7 Fmaj7 F9sus4
1. Gone and got the blues in Par - is, Par - is blues call'd Az - ure - te.
2. Side - walk ta - bles fill'd with peo - ple, Al - ways hap - py, al - ways gay.
mp – mf
8ba sempre

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B♭maj7 Cm7 B♭maj7 Cm7 Fmaj7 Gm7 Fmaj7 Gm7 Fmaj7
How can I be blue in Par - is, Eas - y 'cause you're far a - way,
Still I'm all a - lone in Par - is, Pray - ing you re - turn some day,
8ba
C B B♭ A G♯ G F♯ F 1. F
fr5
Can't lose this blues, this Az - ure - te,
Can't lose this blues, this Az - ure - te.
lightly
mf
8ba
loco
2. F B♭maj7 Am7 Gm7 Am9
fr5
te. Ev' - ry day strol - lin' up in Mont - par - nasse,
3

B♭maj7 Am7 Gm7 F/A B♭maj7 C9 Dm A/C♯ Dm/C E/G♯
fr9
Din - ing at our fav - 'rite bis - tro, Ev' - ry nite the same old farce,
3
𝄋
Dm B♭7(♯11) F/A A♭7+ G9 F♯9 Fmaj7 Gm7 Fmaj7 Gm7
fr3
Haunt - ing all the pla - ces we'd go, 3. Mont - martre, spring - time, Eif - fel tow - er,
4. If you knew how much I need you,
8ba sempre
Fmaj7 Gm7 Fmaj7 F9sus4 B♭maj7 Cm7
fun - ny tax - is, kids at play, Par - is with - out
You'd come back to me to stay, Hav - ing you with
8ba

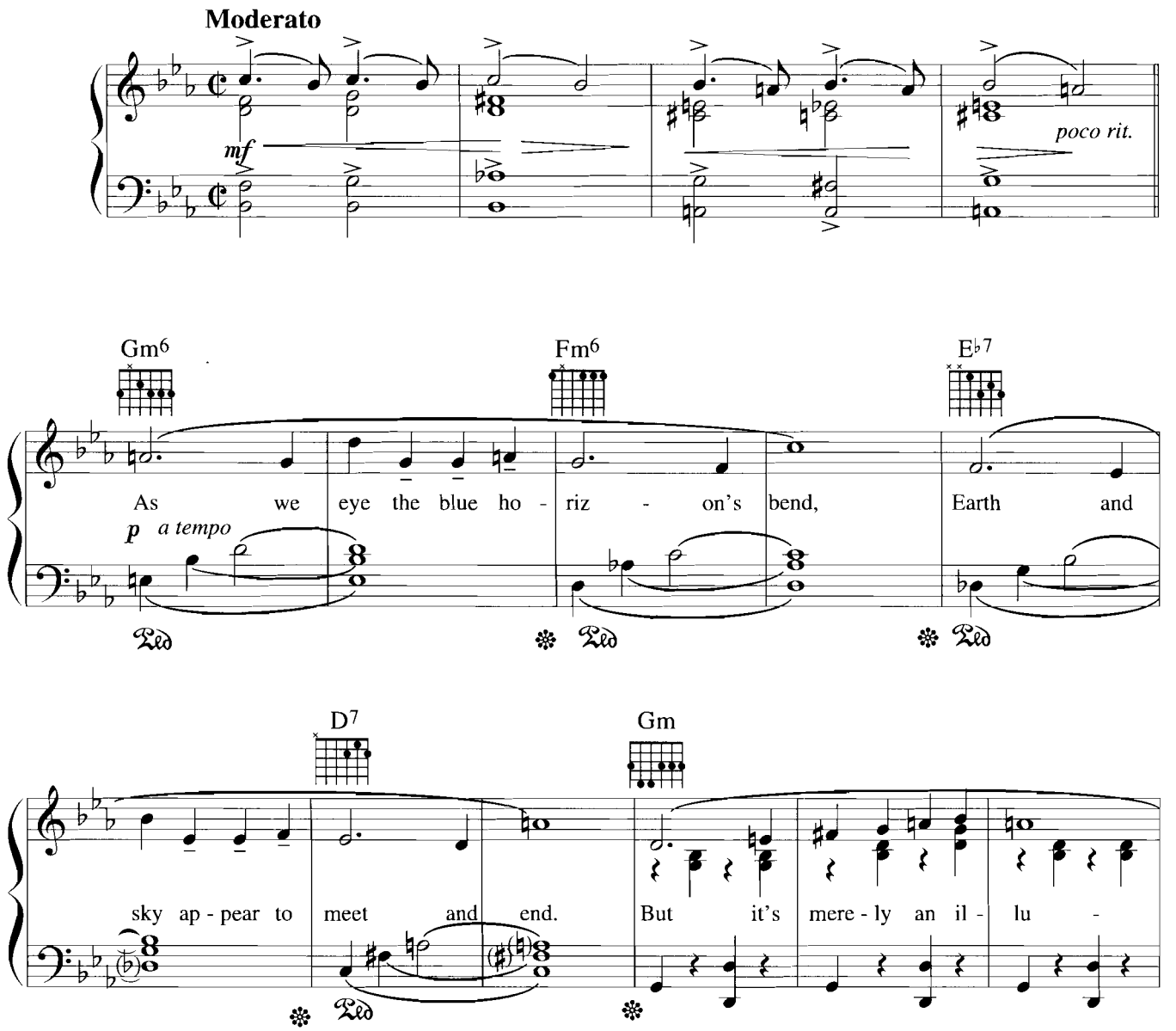
B♭maj7 C7 Fmaj7 Gm7 Fmaj7 Gm7 Fmaj7 C B B♭ A
you is lone-some, Yearn-ing more and more each day, Can't lose this blues,
me in Par-is, Real-ly is the on-ly way, To lose this blues,
lightly
8ba
G♯ G F♯ F F
fr5
D.S. al Coda
this Az-ure-te.
this Az-ure-te.
mf
8ba
loco
F
Coda
Fine
mf
mf
rall.
loco

The Andrews Sisters

I Can Dream, Can't I?

The Carpenters performance of this piece in the '70s brought the song back to a new generation. Originally from the flop musical Right This Way, *the song became quite popular during World War II and achieved its greatest success with the Andrews Sisters' 1949 gold record hit.*

Words by IRVING KAHAL
Music by SAMMY FAIN



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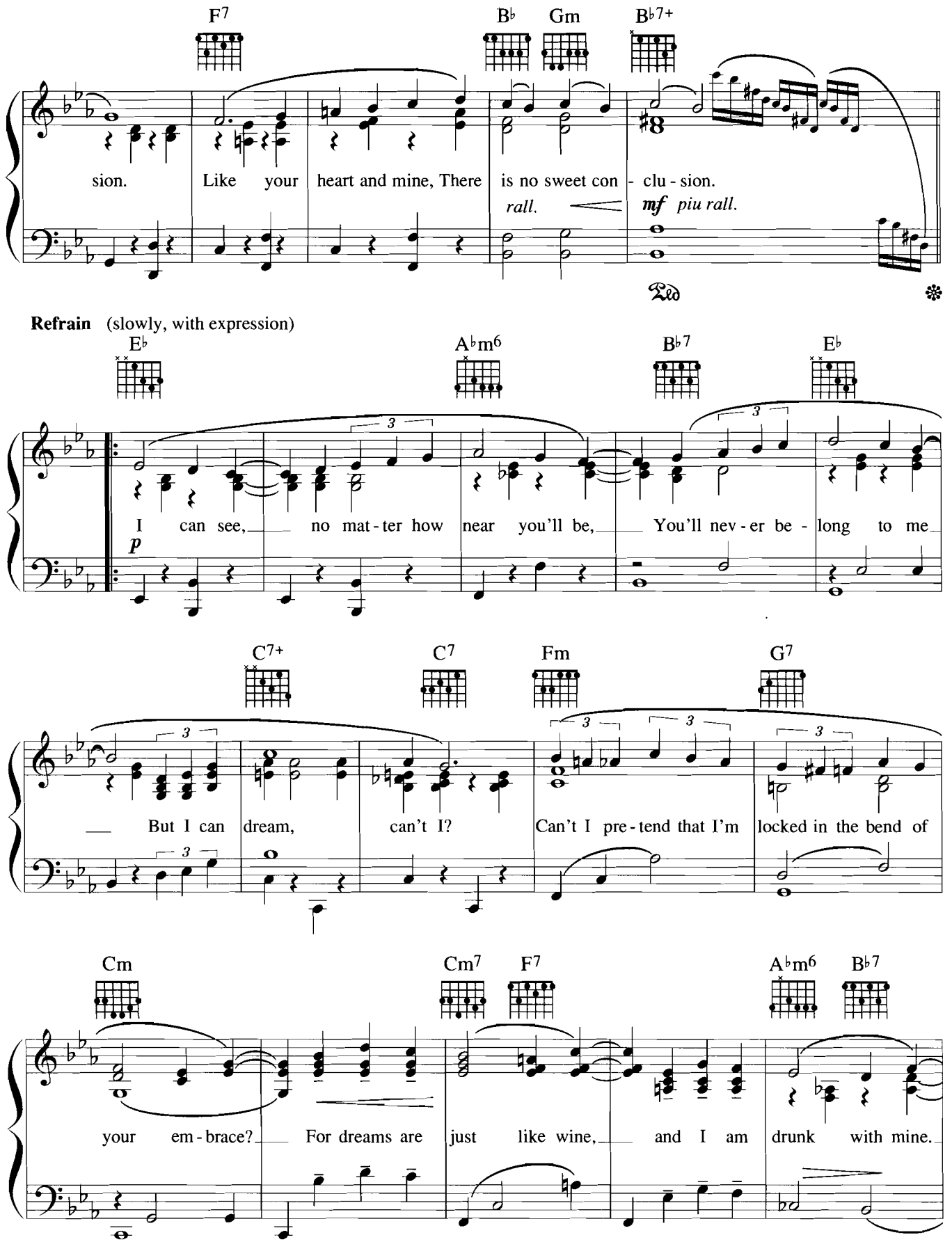
F7
B♭
Gm
B♭7+
sion. Like your heart and mine, There is no sweet con - clu - sion.
rall.
mf piu rall.
Ped
Refrain (slowly, with expression)
E♭
A♭m6
B♭7
E♭
I can see, no mat - ter how near you'll be, You'll nev - er be - long to me
p
C7+
C7
Fm
G7
But I can dream, can't I? Can't I pre - tend that I'm locked in the bend of
Cm
Cm7
F7
A♭m6
B♭7
your em - brace? For dreams are just like wine, and I am drunk with mine.

Fm7
B♭7+
E♭
A♭m6
espr.
I'm a - ware my heart is a sad af - fair.
p
B♭7
E♭
C7+
C7
There's much dis - il - lu - sion there, But I can dream, can't I?
Fm
F♯dim
Cm7
B♭m6
fr5
C7
Can't I a - dore you al - though we are o - ceans a - part? I
cresc.
mf
Fm
Fm7
A♭m6
B♭9
1.
Ddim
E♭
B♭7
2.
Ddim
E♭
can't make you o - pen your heart, But I can dream, can't I? can't I?
mp dim.
mf
pp
Ped 8va

Out Of Nowhere

Green and Heyman published this song in 1931 as an independent single, not associated with a show or movie. It was introduced by Guy Lombardo and His Royal Canadians, and it was Bing Crosby's first hit recording as a solo vocalist. Hollywood must have been listening ; that same year it could be heard in the film Dude Ranch. *In 1945 it was performed by vocalist Helen Forrest in the film* You Came Along, *in 1957 it was Frank Sinatra's turn in* The Joker Is Wild, *and in 1959 Red Nichols dubbed in the cornet rendition in* The Five Pennies.

Words by EDWARD HEYMAN
Music by JOHNNY GREEN

Bing Crosby

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Gm7 3fr.
C9
Gm 3fr.
C9
Fm
free.
Won - der - ful dreams,
Gm7-5
C7
Fm
won - der - ful schemes from no - where.
C♭7
Fm/B♭ F♯m/B♭ Gm/B♭ 3fr. A♭/B♭ 4fr.
Made ev - 'ry hour sweet as a flow - er for me.
Gm 3fr.
Fm/B♭
E♭
E♭6/9
E♭
If you should go back to your

G♭m6 C♭9 G♭m6 C♭9 E♭ E♭6/9
no - where. Leav - ing me with
E♭ Gm7 3fr. C9 Gm 3fr. C9 Fm
a mem - o - ry. I'll al - ways wait
Gm7-5 C7 Fm A♭m♯7 E♭maj7 Cdim/G♭
for your re - turn out of no - where; Hop - ing you'll bring your
mf
Fm7sus B♭6/9 1. E♭ Edim7 A♭maj7 B♭7 2. E♭7 A♭m 4fr. E♭
love to me. me.
poco rall.

Kathryn Grayson

Only A Rose

The 1925 Broadway musical Song of the Vagabonds *was one of the works that ranked Rudolf Friml together with Victor Herbert and Sigmond Romberg as the leading composers of operettas. In the first (1930) of two film productions based on this show (and renamed* The Vagabond King*) Jeanette MacDonald could be heard in a duet performance with Dennis King. The 1956 remake featured Kathryn Grayson together with operatic tenor Oreste Kirkop and their rendition of this classic operetta melody.*

Words by BRIAN HOOKER
Music by RUDOLF FRIML

Moderately, in 2 (𝅗𝅥 = 1 beat)

mp

G

On - ly a rose I give you,

C Cm6 G

3

On - ly a song Dy - ing a - way,

D7 G

On - ly a smile To keep in mem - o - ry

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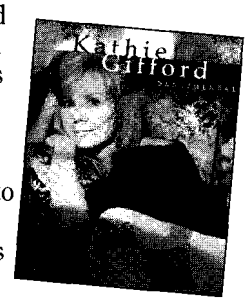
B
F♯7
B
E7
A7
D7
Un - til we meet
An - oth - er
day.
G
On - ly a rose
To
whis - per,
C
E7
Blush - ing as ros - es
do,
Am
Cm6
G/D
I'll bring a - long a smile or a song for an - y - one,
D7
G
On - ly a rose
for
you.

In The Music Stores

by Glen D. Hunter

Probably the most important sheet music item issued within the past year, *Disney–The Illustrated Treasury of Songs* (Hal Leonard, $24.95, 256 pages) merits that accolade for two reasons: In keeping with its namesake, it is so colorful (boasting more than 100 full-color illustrations, many of artwork from Disney features and films), and, as the first collection of its kind since 1988, it is the first folio to offer a considerable number of songs from the movies *Oliver & Company, The Little Mermaid, Beauty and the Beast,* and *Alladin.* Following a fifteen-page introduction which provides a musical history of Disney's greatest songs, there are seventy-one selections, including the much-loved "It's a Small World," "Mickey Mouse March," "Some Day My Prince Will Come," "When You Wish Upon a Star," and "Zip-a-Dee-Doo-Dah." In short, this volume fits comfortably into the Disney tradition and helps to preserve the magic–it's supercalafragilisticexpialidocious!!!!

Kathie Lee Gifford: Sentimental (CPP/Belwin, $14.95, 36 pages) should totally delight her fans and musicians seeking uncomplicated arrangements of standards whose popularity is continually rekindled. Perhaps the main attraction in this folio is its color portraits of the singer, four altogether—one on the front cover, two full-page, and one double-page. The book's ten songs range from "For Sentimental Reasons" and "Hey There" to "The Very Thought of You" and "When I Fall In Love" (and the arrangement of the latter hews closely to that used for Nat Cole's classic recording). Another plus is that all its arrangements are in uncommon keys for these selections (for instance, "It Had To Be You" is in C, "That's All" is in G, "I Don't Know Why" begins in E Flat and then shifts to E, and "Over The Rainbow" is in A Flat). Bravo!



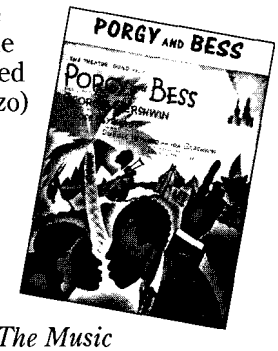
Browsing: Individual sheets of special interest include the TV "Theme from *Picket Fences*" (music by Stewart Levin) and movie music's "Main Title from *The Fugitive*"

(music by James Newton Howard) and "Theme from *Jurassic Park*" (composed by John Williams), the latter arranged for piano solo. The first two are from Warner Bros., and the latter is from Hal Leonard.

A series of songs by Ray Noble is now available from Leonard in individual-sheet format; these include "Love Is The Sweetest Thing," "The Touch of Your Lips," and "The Very Thought of You."

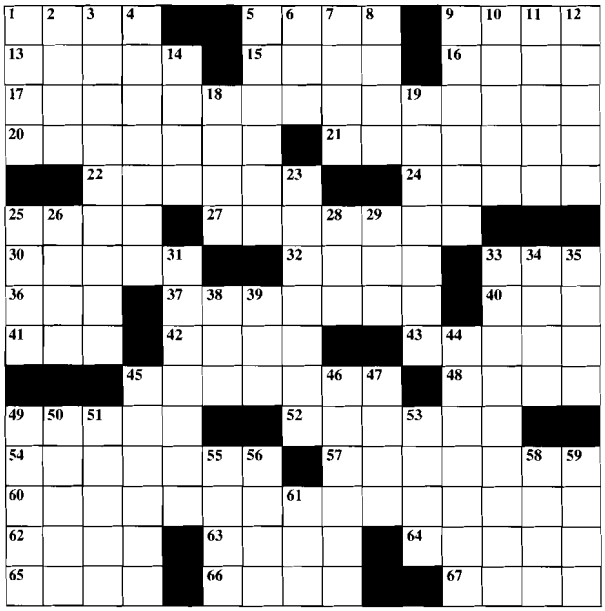
Two distinguished new series of individual-sheets have been issued by Warner Bros. and feature pictures of the composers on the front covers; these are the Dimitri Tiomkin Classics and the Rodgers & Hart Classics. Titles in the former include "Friendly Persuasion," "Rawhide," "Return to Paradise," and "Town Without Pity," whereas the latter series now extends to more than a dozen titles, among which are "Bewitched," "Have You Met Miss Jones?," "It Never Entered My Mind," and "Where Or When."

Among major composers of American popular music, George Gershwin definitely has fared best in sheet music of late, thanks to Warner Bros. Not only have the vocal score of *Porgy And Bess* and a piano solo version of "Blue Monday" (the latter arranged by Alicia Zizzo) been published, but also the best collection of his songs, the boxed set *George Gershwin —The Music And Lyrics Of (1898-1937),* which contains two spiral-bound volumes.



Other notable new folios are *Best Songs From 1890-1920,* a revised volume which now has 105 selections; *"Hey, Look Me Over": Cy Coleman's Broadway Showstoppers,* which features 36 numbers, including six from *City Of Angels; "Make A Rainbow" & 15 Inspirational Songs,* which has the likes of "Lean On Me," "The One World," "Sing A Rainbow," and "That's What Friends Are For," all from Warner Bros.

For information, write Warner/Chappell Music, 265 Secaucus Rd., Secaucus, NJ 07094, Hal Leonard Pub. Co.,7777 W.Bluemound St., Milwaukee, WI 53213, or CPP/Belwin,Inc., 15800 N.W. 48th Ave., Miami,FL 33014



WAY TO GO!

by Nancy A. Corbett

ACROSS

1. Marceau, for one
5. Understands
9. Blow gently, as a breeze
13. Stubborn as_____
15. Stage role
16. Deli specialty
17. Way to go in "The Music Man"?
20. More precipitous
21. Way to go for Christopher Cross?
22. Rendezvous
24. Snug retreats
25. Flat-bottomed boat
27. Silky fabrics
30. Celebrity tribute, often
32. _____ majesty
33. PGA's Snead
36. Cuckoo of puzzledom
37. Like most films today
40. Concern of 33 Across
41. Prohibition
42. Bill of fare
43. Petitioners
45. " _____ Eyes"
48. Italian tower town
49. Flora and fauna
52. German prisoners' camp
54. " _____ of Song": Mendelssohn's way?
57. Soul singer Franklin and namesakes
60. Way to go, Beatle-wise?
62. Algonquian
63. List ender
64. Reddish-brown
65. Diminutives
66. Weather vane letters
67. "I" problems?

DOWN

1. Paws' counterparts
2. "_____ a man...."
3. Tennessee Ernie's way to go?
4. Namesakes of mystery writer Queen
5. Ancient city of Greece
6. Musician's attribute
7. Work units
8. Portico
9. Sei and humpback
10. Auspices
11. Weather forecaster's word
12. Pincers
14. Agriculture Secretary Mike
18. _____ up: concede, informally
19. Clinton and Gore, in 1993
23. "Meet Me in _____"
25. Colorless
26. Mrs. Chaplin
28. Conger
29. Inward (comb. form)
31. Italian kettledrum
33. Santa's seasonal way to go?
34. Melodies
35. Tableland
38. Cultural subsidy grp.
39. TV network
44. In a pickle
45. Fence steps
46. Steadfast
47. Injure
49. 18th century English composer
50. Latent
51. Young hooter
53. Jacob's wife
55. Entertainer Verdon
56. Orly birds?
58. Part of A.D.
59. Dead and Black
61. Car builders' grp.

Solution on page 64

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What a wonderful gift you have sent to me—and to a lot of other people. Receiving *50 Years - 50 Hits* was a delightful surprise. Thank you so much!

I've been a popular music fan for more than 60 years, and "Star Dust," "Stormy Weather," "Willow Weep For Me" (just to name a few) bring back such good memories.

In 1988 I started buying keyboards (have my 4th one now) and looking for music. Sheet Music Magazine was the ticket and I wait impatiently for the new issues.

Thank you again for this gift - you've put the icing on my cake.

Paula J. Wilkerson
Santa Fe, New Mexico

Thank you, thank you, thank you for those great Matt Dennis tunes in the November/December issue. He is simply the greatest.

Richard A. Norman
Cornwall, Pennsylvania

Thank goodness for a magazine like *Sheet Music!* For us who "grew up" in the 30s and 40s, and fortunate enough to play the piano, finding songs like "Tiny World" and "Angel Eyes" - just to name two recent ones - with their sophisticated chord listings above the melody line makes receiving each copy an anticipated event. I certainly encourage players of keyboards who may not really know "all there is to know" about chords to get some assistance and master that important aspect as getting the fullest flavor is what separates the best sound from the mediocre.

John Eikenberry
Tucson, Arizona

I too missed your usual wonderful Christmas cover–hope next year you'll have one. (But the January/February cover is just beautiful—I'd like to live there!)

"Forgotten Gems" is one of my favorite departments. Many thanks for these delightful old novelties.

A subscriber in Virginia

Editor's note: A heartfelt "thank you" to all our readers who take the time to let us know that SMM brings them pleasure. That's what our job is all about.

...Thank you for introducing me to John Wallowitch's lovely "Tiny World." It is a beauty. Obviously I am not very well informed, or there isn't very much of his music published on paper, for I have never seen any other sheet music by him. But I'm glad to experience at least this one. Now I'll start trying to track down other songs by him, no doubt a hopeless task. I am familiar with one of his songs, one that Shirley Horn sings in her cassette or CD *Here's To Life,* called "Come A Little Closer/Wild Is The Wind." Speaking of Shirley Horn, her rendition of "Here's To Life" is superb. Can you find the sheet music to that and publish it? I think your subscribers would love to see that in print.

Thanks for listening. Like the delightful letter from the 82 year old charmer in Pompano Beach..."there hasn't been an issue that didn't contain at least one song or melody that is especially dear to me." I too treasure my collections of sheet music, even though I'm not terribly accomplished either. Never mind, my poor efforts make my declining years very happy ones, even though I am not quite as old as Roberta. My piano efforts are the happiest hours of my day, and it is a real bonanza day when I come across a gem from the past that has fallen by the side. Sheet Music has revived many a gem from oblivion.

Wilson G. Duprey
Van Wert, Ohio

Editor's note: We have, in past issues published other John Wallowitch songs, namely "I See The World Through Your Eyes" *(Jul/Aug. 1991) and* "My Love Went To London" *(May/June 1992).*

Calling upon the great collective memory that your readership encompasses, my father, 92, was orphaned at age 4. One of the vignettes he has of his mother was playing a piece of sheet music for piano that depicted jack-o-lanterns on the cover. A recent CD release that contains Isadore Phillip's *Feux Follets (jack-o-lanterns)* raised the question that this might be the sheet music in question. It would be © 1905.

Does anyone out there remember?

Marjorie D. Tallichet
Fairfax, Virginia

Happy New Year, as you started mine with a "bang!"...I was so pleased to find my name mentioned by another reader from "way out West" in Colorado. Thank you too, Elizabeth for your kind appreciation of my "letters to the Editor." ...

I also wish to report a happy ending to my request for "Wedding of The Winds." A long distance call from a Virginia subscriber... informed me that copies are on the way...

Rose Holub
Mountain Home, Arkansas

Music News

The 20th Annual Old-time Piano Playing Contest – May 27-29, 1994; Competitions, Workshops and Special Guest Artists

The Old-time Music Preservation Association will host the 20th Annual Edition of the **World Championship Old-time Piano Playing Contest,** Memorial Day weekend 1994 in Decatur, Illinois, featuring competitions, workshops, musical parties, sing-alongs, special guest artists and a room to buy and sell vintage sheet music and piano rolls, with atmosphere direct from 1920.

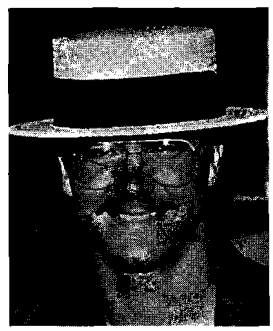
The weekend of activities has been expanded to start earlier on Friday, May 27, with piano workshops designed to interest both the competitors for the more than $3,000 in prizes and contest spectators alike. This marks the first year for these new workshop sessions, each an hour in length. Then, the first of the musical sing-along parties, at which other musicians are encouraged to sit in with the band, takes place Friday night.

Following competitions all day Saturday for both regular and junior contestants, Saturday night's **'World's Greatest Sing-along Party"** takes place featuring an hour and a half of sing-along and special music, which this year includes barbershop quartet **Chicago Natural Gas** and Vincent Rideout, tenor with the Chicago Lyric Opera, who will perform a program of patriotic music.

Additional piano workshops take place Sunday morning, with competitions resuming in the afternoon. Following the contest, the famous **AfterGlow Party** begins, featuring more impromptu music, quizzes and sing-along. Throughout the weekend, the Holiday Inn Conference Hotel, site for all contest events, offers optional activities of its own, including **"Dinner With a Champion"** and the **Old Flag Brunch.**

A dealer's room featuring thousands of pieces of sheet music, tons of piano rolls and music collectibles will be open throughout the weekend for the 4th year in a row, with a player piano on hand to test purchased rolls and add to the overall fun.

Marty Mincer of Hamburg, Iowa, was the 1993 champion, his second win. He had won three years previously but now becomes the only former champion to regain the title following a defeat. Adam Downey of Holt, MI, age 15, has won the Junior title for three consecutive years, and will now compete against the regular division competitors in accordance with contest rules.



Marty Mincer

The new workshops will be led be former World Champion Old-time Piano Player "Perfessor" Bill Edwards of Washington, DC, and by veteran ragtimist Bob Milne of LaPeer, MI. Topics will include the art of syncopation, composing ragtime, embellishments to enhance performance, selection of program materials and much more. Four separate sessions are repeated twice so that none are missed.

For additional information, contact Judy Leschewski, Contest Coordinator at 217-428-2403

The Scott Joplin Ragtime Festival June 1-5, 1994 The Entertainer

The Scott Joplin Foundation is pleased to announce the upcoming Festival dates of June 1-5, 1994. In 1974 two monumental events took place in the ragtime world: the Academy Award winning film, *The Sting,* made its premier appearance and the very first Scott Joplin Ragtime Festival was held in Sedalia. In commemoration of that memorable year the foundation has chosen as the festival theme for 1994 the piece that swept the country, *The Entertainer.*

So, whether you have just discovered ragtime, have been enjoying this marvelous music for 74 years or fall somewhere in between, a trip to Sedalia next June and promises to entertain you with the best four days of ragtime—ANYWHERE—EVER! And, if it is not enough for you to "be entertained," and you would like to do some "entertaining" yourself, you can join in at 9:00 a.m. on Friday, June 3rd at the Maple Leaf Tent Site. *The Entertainer* will be the piece for this third annual theme rag competition. As in previous years, participants may perform solo or in ensemble. Two winning acts will be chosen. Each act will receive a $50 US Savings Bond and will be invited to perform at a concert during the festival. So warm up your toes, fingers, lips, or whatevers, and get ready to be "The Entertainer" in Sedalia

Youth – The Future of Ragtime

As you may or may not know, one of the goals of The Scott Joplin Foundation of Sedalia, Inc. is the furtherance of ragtime music in the community. It is felt that one of the best ways to accomplish this is by reaching kids and educating them about Ragtime's place in the history of American music. Last year the Scot Joplin Foundation was able to send Robert Ault and Jan Hamilton Douglas to area schools to perform for the youngsters, andthe response was great!

The 1993 festival had great performances by some exceptional youngsters, young being defined solely in chronological years and having absolutely nothing to do with talent or showmanship. These kids are not excellent performers for their age, they are excellent performers, period! So for 1994 the festival coordinators hope to feature young performers at one of the concerts, and encourage youth attendance. At the present time, this is in the extreme preliminary planning stage.However, if you have suggestions or ideas, please feel free to submit them to the Foundation.

For further information about tickets, schedules, and events, write to the Scott Joplin Foundation, 116 East Main Street, Sedalia, Missouri 65301. ■

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Rates: Personal ads offering or seeking songs, pen pals, trades, one time purchases, etc. are $1.00 per word, $10.00 minimum. Business ads placed by a business and advertising products or services are $2.50 per word, $30.00 minimum. All ads should not exceed a 50-word maximum, including address.

Ads received after the deadline date will be held over and printed in the following issue. The deadline for the next issue is March 11, 1994. All ads must be accompanied by a check and should be addressed to SHEET MUSIC MAGAZINE, Classified Ads Dept., 223 Katonah Avenue, Katonah, NY 10536.

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WANTED: Sheet music "Feux Follets" (Jack-o-lanterns) by Isadore Phillip. M. Tallichet, 3890 University Drive, Fairfax, VA 22030.

WANTED: Songs "How Do You Say Goodbye," "Kisses and Tears," "You Kill Me." Words and music. Buchanan, 119 South Second St., Vandalia, IL 62471.

THANKS to the seven soul brother/sisters who answered my ad for Brown Bird Singing. Margo.

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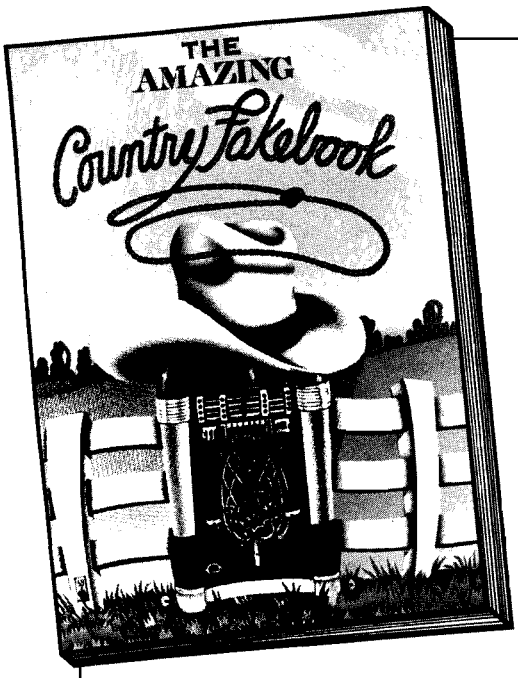

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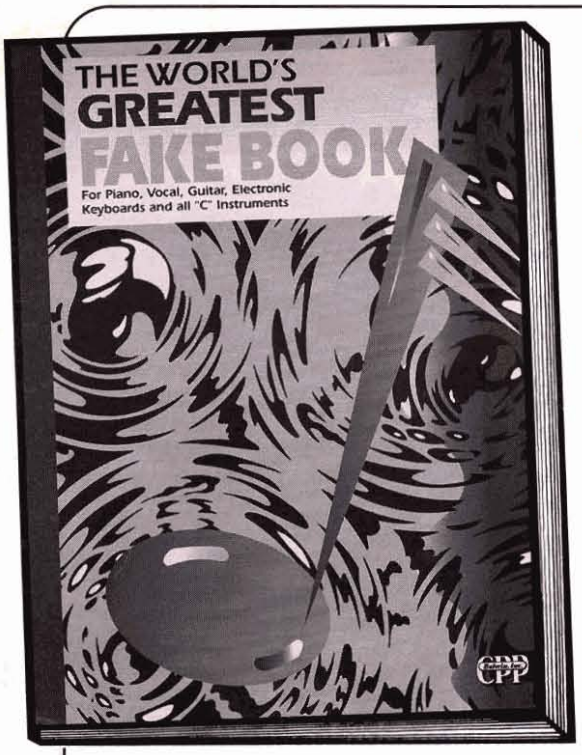

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